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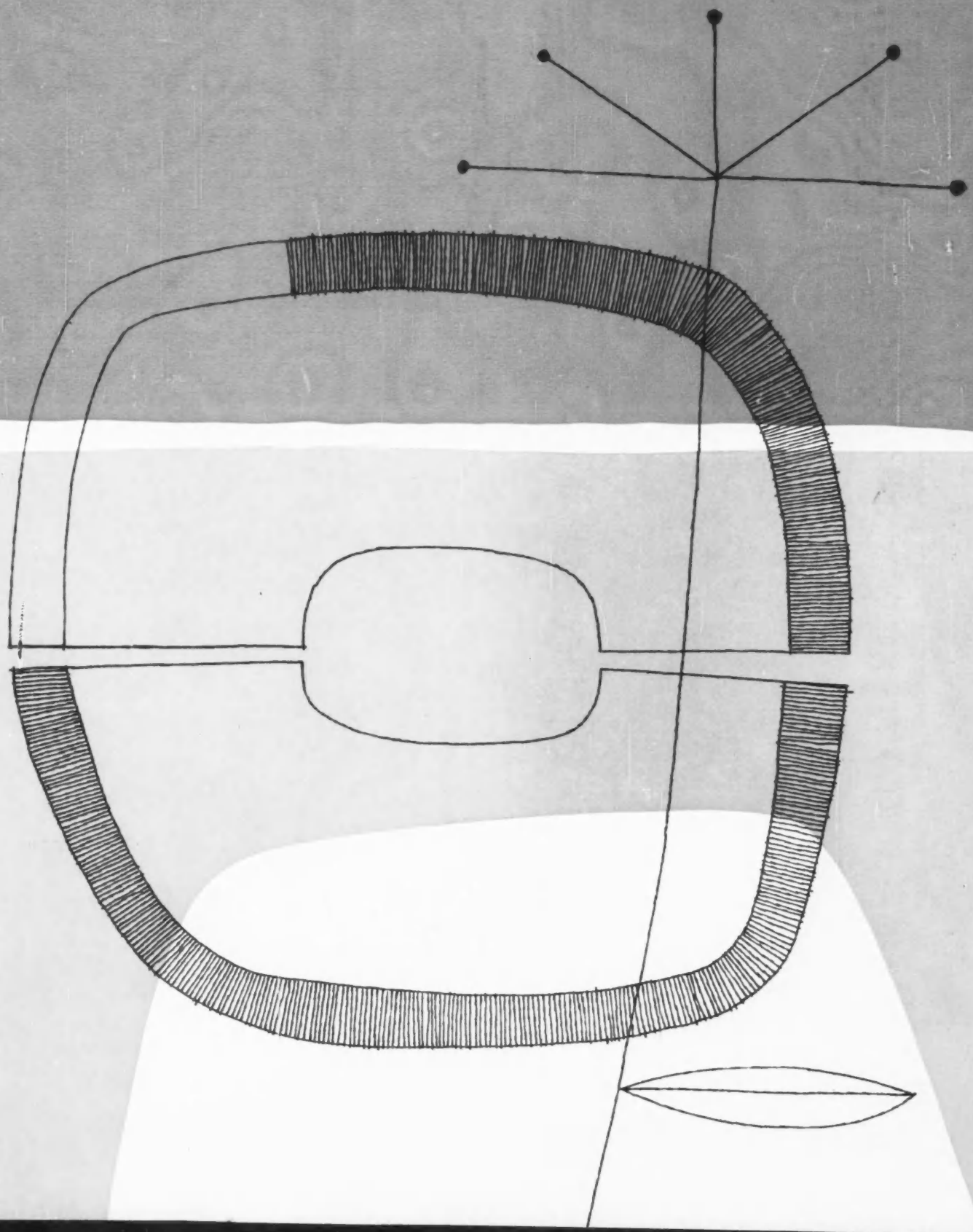

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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, $5.00 a year; to foreign countries, $6.50 a year; single copies 50 cents. Printed by Wayside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

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ART

DORE ASHTON

J. M. W. TURNER

Turner's radical late paintings were carefully hidden by the embarrassed English until the early 20th century. Even then, he was scarcely understood in the terms we understand him today. I think it is legitimate to see Turner as a singularly "modern" artist. A contemporary of his said that "he was always trying to paint the unpaintable." What more modern definition could there be?

The follies of his maturity—according to his contemporaries—are for us entirely understandable. What makes Turner's personality the more impressive is the fact that he arrived at the point of near abstraction after having been a devoted and commonplace realist. He was driven instinctively to the extreme position of his late period by an uncanny intuition of attitudes that are now common esthetic coin.

His obsession with light, and his supreme struggle to render the "forces" of nature according to his imagination were well illuminated in an exhibition of his watercolors and drawings at the Otto Gerson Gallery. The show was organized by Katherine Kuh who drew from collections both in the United States and Great Britain to give the full scope of Turner's vision, and, incidentally, to focus the increasing interest in Turner as a precursor of contemporary painting.

Some of the earlier architectural and topographic renderings included revealed a Turner who was merely a conscientious recorder, tinting his drawings pleasantly but undistinctively. In his youth he had had some contact with Sir Joshua Reynolds and possibly Reynold's distaste for color and his accent on "form" and linear drawing had some effect on Turner. In any case, it was to be a long while before Turner discovered that color was the sole means of releasing his personal fantasy.

J. M. W. Turner

Sketch of Storm over St. Peters

Otto Gerson Gallery

Courtesy, Museum of Fine Arts, Boston

Turner was born to the 18th century but his temperament was given to the romantic extravagance that became the cultural temper of the early 19th century. He was a contemporary of Sir Walter Scott (whose books he illustrated), of Byron, Wordsworth, Gericault and Delacroix. Like the poets he had a profound love of nature, particularly the wild and inaccessible places most exposed to the elements. Like the French romantic painters, he was dissatisfied with the brown histrionic paintings of the previous century and sought to free his subjects from conventional linear rendering.

It was a time when artists and poets declared their independence from convention in general. Apologists appeared to assert the painters' rights to abandon anecdotal history painting. For Turner there was Ruskin who in his youth thoroughly understood Turner's strictly visual genius. In fact, Ruskin's courageous definition of the painter's function was probably inspired by Turner:

"The whole function of the artist in the world is to be a seeing and feeling creature, to be an instrument of such tenderness and sensitiveness that no shadow, no hue, no line, no instantaneous and evanescent expression of the visible things around him, nor any of the emotion which they are capable of conveying to the spirit . . . shall either be left unrecorded or fade back from the book of record."

As Turner traveled restlessly and studied various landscapes his brush grew more independent of visual cues, and it is in this that he can be seen as a precursor to modern painting. As keenly observant as he was, Turner converted his images more and more into the obsessive visions for which he is best known. Unlike the Impressionists he rarely painted before nature. When he once rendered a rainstorm as seen from a train, an eye witness described how he leaned out of the coach window in the full storm for many minutes. When he drew his drenched head back, he closed his eyes and fixed the image.

Between his direct experience of the storm and the final great painting Turner's peculiar accent intervened. The mill of his imagining genius shapes the vision—at it shaped nearly all of his late compositions—into a transcending mass of light and atmosphere that can no longer be regarded as naturalistic, but on the contrary, nearly abstract.

Joseph Stefanelli

Homage, 1960

Photograph by Edward Meneeley

Courtesy, Poindexter Gallery

The characteristic composition, seen again and again in his late watercolor studies, is that of a great capsule of light pushed back by the vague outlines of a promontory. Gone are the outlines of rock, waves, ship masts, islands and shores. In their stead, the tangible atmosphere of light which knows no fixed form but is always held by Turner's need to establish a center.

As with modern abstract artists, it is impossible to declare positively that the tendency to establish a center is an instinctive need to establish the Center of the cosmos. Yet, the preoccupation with the forces of nature—overwhelming forces that elude definition—and the romantic acknowledgment of awe, is germane to both periods. The fact that Turner time and again evoked this great central light and held it by pressure of atmosphere around it can only be interpreted as a deep instinctual drive the equivalent to that of a contemporary painter concerned with a cosmic vision. (Even when Turner painted interiors, such as the famous Petworth Castle interior, the centered blaze of light blots out all definitions and becomes an extension of an interior vision rather than an observed interior place.)

The move away from small units and anecdotal observations is another aspect linking Turner to the modern artists who generalizes. Turner, as Ruskin pointed out, was brought up in London where the landscape he knew best was the "mysterious forest below London bridge"—the port with its welter of masts, ropes, boxes, and beyond it, the sea.

His early work was filled with references to the complex of small detail. But gradually he developed a shorthand which indicated without describing the units within his ken. Eventually they all but disappeared in his drive to capture light and atmosphere. The larger rather than smaller phenomena became his passion. The wilds of the Alps, the stormy sea: all that is indescribable, and in the naturalistic sense, unpaintable.

Finally, Turner can be linked to contemporary art by his revolutionary and much-criticized techniques. He was noted, even in his own day, for unorthodox rubbing, scratching and layering of paint. Critics attacked him not only for this, but for innovations in his palette which resulted in what they called in irritation his "white paintings."

° ° °

OTHER EXHIBITIONS

Like the next fellow writing art criticism, I have indulged in my share of speculation on the relationships among the arts. Imagine, then, my consternation when the Galerie Norval gave us a demonstration of acceptable theories which, when applied, turned out to be wretchedly unacceptable.

The occasion was an exhibition of abstractions by the French painter Michel Cadoret, and the gimmick was an elaborate catalogue written by Cadoret and Edgar Varese whose early compositions and recent electronic experiments were played in accompaniment to the exhibition.

The hectic life of Varese's music—great drum rolls, sirens, love calls swaying in the hemisphere and catcalls grumbling below—is still a marvel to me, and absorbed all my senses as I walked dazedly through the gallery. Varese's music, as Paul Rosenfeld remarked years ago, is evocative not only aurally but visually as well. The use of virtual fragments from metropolitan life such as sirens and human voices calls up the city instantly.

But Cadoret's synthetic paintings do not. It was with great effort that I looked at his abstractions (the show was playfully called *Passoire á la Connerie*, but I'm afraid there was more *connerie* than *passoire*) and with greater effort that I brought myself to analyze his failure in the face of Varese's accompaniment.

Cadoret uses dense paint. He composes, presumably, spontaneously. But the heavy matter of paint bogs him down. There is no trilling life in this often monochrome mass of matter. Cadoret makes the error common to many academic abstract painters of believing that the rhythm of thick strokes or frottage in certain areas or a few drips here and there give the true impression of vitality. But how pedestrian this imitation of life seems when compared with the music. In the far-too-many paintings on view, there is scarcely ever the spark of the experience that inspired the paintings. They seem dutifully put together, one after the other, with no specific motive ever indicated. Varese, on the other hand, for all his abstraction, always suggests a rallying point for his imagery. There is always some true experience which is the core of his abstract elucidations.

Varese's introduction, by the way, is about his own music and does not indicate directly the common ground in contemporary musical and painting modes. Form, he says, is the result of process, not a pattern to be followed. "I have never tried to fit my conceptions into a known container." The process he compares to the scientific phenomenon of crystallization:

Anne Arnold

Photograph by Rudolph Burckhardt

Courtesy, Tanager Gallery

"The crystal is characterized by a definite external form and a definite internal structure. The internal structure is based on the unit of crystal which is the smallest group of the atoms that has the order and composition of the substance. The extension of the unit into space forms the whole crystal. But in spite of the relatively limited variety of internal structures, the external forms of crystals are almost limitless." Varese adds: "Possible musical forms are as limitless as the exterior forms of crystals."

The concept of the hidden structure that extends itself in space freely and without preconceived schema is familiar to the painter as well as to the composer. The "process" is unpredictable perhaps, but it is ordered by the artist's knowledge of the material, and ultimately, as Varese says, the work of art "discovers its own form."

° ° °

Joseph Stefanelli has returned from Italy with a softer palette and a more subtle way of indicating the thin, extending spaces

(Continued on page 30)

MUSIC

PETER YATES

HAYDN KEYBOARD SONATAS RECORDED BY WANDA LANDOWSKA*

One feels the need of a dedicatory poem; of a delicately articulated critical analysis not less long than a good book; the need of patience to listen often enough to these last piano recordings from the hands of Wanda Landowska, to learn from them as much as one is able; and impatience to fling wide immediately the door of false style through which many listeners will hear these sonata performances as merely mannered, as eccentric, as—Heaven forbid!—even elderly in her playing.

Returning in memory through the entire art of this great lady, so much as I have been able to hear by way of her many recordings and two unequalled broadcast performances of Mozart piano concertos, I distinguish twinned personalities, the one public, authoritarian, ruling over music; the other private, contemplative, dwelling within music. The one presided over the revival of the harpsichord, imposing on succeeding generations of admiring imitators and listeners a style of playing as imperially convincing as it was imperfectly authentic. The other remained within the intimacy of her music room, recreating on the instrument she had loved from the beginning and never ceased to love, the modern piano, another style of playing that, perhaps because it was no longer identified with her outward image, she felt no need to impose.

Ferruccio Busoni had adapted to the piano and its virtuosity, of which there has been no more penetrating master, nearly the complete works by Bach for harpsichord, clavichord, and organ, creating a Bach style essentially of the modern instrument. No less well than his remarkable contemporary Arnold Dolmetsch he knew how to and did play the original instruments; unlike Dolmetsch, he translated this knowledge to enlarge his use of the piano. Busoni has been as often condemned as praised for this achievement, not because others knew how to do better what he did oustandingly well but because scholarly fashion murmured, though scholars would not have stated their opinion in this way, that it might be better not to play the keyboard works of Bach at all than to play them incorrectly. Corollary to this criticism was the fact, which scholars still do not admit, that their practice, however well informed, has never really tried to overcome the incorrect fashion of playing that it deprecates. For this defensive reason the reverse of the scholarly argument was turned against Dolmetsch, that to revive the correct playing styles of the older instruments in face of the dominance of the piano, however it might seem a pretty skill, was no better than an antiquarian trick. Busoni's example nonetheless convinced twentieth century musicians that Bach's music could be played, effectively, as a piano literature. The influence of Dolmetsch persuaded a smaller group that the harpsichord and its correct playing styles might be revived even in competition with the grand piano.

In the imagination of Landowska these two possibilities and their accompanying fashionable contradictions combined, not derivatively but through a common interest. Like Busoni she knew as a pianist the arts of Beethoven, Chopin, and Liszt; she had mastered the virtuosity of the piano at its highest period; this knowledge and this virtuosity she could not do without and would not have wished to put aside. When she studied the interpretation of Bach's music she did not, in the antiquarian habit of Dolmetsch, forget the intervening years and start fresh from the playing instructions of the xvii and xviii centuries, using only such instruments as Bach used. Between her and the original was interposed, besides the work of more recent composers, more than fifty years of concentrated xix century scholarship. When she returned to the original documents of xvii and xviii century style she read into them the interpretations of xix century scholarship.

As a virtuoso of the piano Landowska created the modern harpsichord, a big instrument with anachronistic foot pedals to control the change of registration and an anachronistic 16 foot stop, found only on a very few German instruments of the later xviii century built for accompanying orchestra, to give its tone a ponderosity resembling that of the heavily strung modern piano.* This was not, as Landowska knew, the instrument Bach used, or Couperin, or Byrd, but she had attuned her sensibility to the modern piano and her ambition to making the harpsichord serve in modern concert halls, where its tone must be robust enough to compete with that of the modern piano. In her home, I have been told, and I offer the information unverified, she enjoyed playing for herself at a genuine early instrument with a single keyboard. Alas, that she never recorded on it!

Because, if she had, we should have heard from her more often the true art and semi-improvisatory style and intimate manner of xvii and viii century keyboard playing. We know this because, strangely enough, it was in this style and manner that she played Haydn and Mozart at the piano. There her superlative control of the piano as the private instrument it had become for her freed her from the temptation to outward display that she had transferred to the harpsichord, enabling her to bring from the piano the very subtleties of an earlier style against which the sound-producing mechanism of the piano seems to present a nearly insuperable barrier.

The contraries of the case operated within her strong personality, one is forced to believe, to emphasize the difference. She would show how the harpsichord might be played to compete with the piano and how the piano might be played, not as if it were a harpsichord but as if the later art of the piano never had existed. So the harpsichord became in her playing a magnificently orchestrated piano, an unprecedented instrument on which to create a new style of keyboard playing wherein she reigned supreme; while she beguiled from the piano nearly every stylistic resource of the authentic harpsichord and even of the clavichord.

Someone may object that she was playing at the piano music by Haydn and Mozart, and was that not piano music? Yes, much of it, almost all of it that she recorded was composed, at least alternatively, for the piano. The piano of that time was however a rather different instrument, and the style of playing it an entirely unlike style than any to which we are accustomed. Certain manners of the natural idiom of the piano had already been discovered, by way of the clavichord; indeed the piano was invented because composers and players, esteeming these possibilities, wished to bring them to use. Yet the general habit of playing retained the earlier idiomatic mode, common to organ, clavichord, and harpsichord, that had been developing since the first independence of the keyboard instruments. At the end of this long tradition the piano came into being, and it did not at once leap from the accustomed idiomatic habit of the older keyboard to the very different idiom of the first piano sonata by Beethoven, though the period of transition, less than forty years, was astonishingly short.

These forty years of transition, the central core of what we now consider the classic styles of composition and performance, crush into little more than half a lifetime so much development, so many anomalies and contradictions and reversals of taste, habit, and creative judgment, that for all our extensive and very detailed knowledge of much that happened during those years, as many more significant and in fact determining events remain still unrecognized and unevaluated.

The competition between the ending of the older keyboard habit and the start of the new came to historic focus at the famous meeting when Mozart and the traveling virtuoso Muzio Clementi competed together in Vienna before the Emperor. Afterwards, Clementi, principal creator of the new style of keyboard playing, was not lacking in high praise of Mozart, who retained the older style, but Mozart could find no good word for Clementi. We should not fairly accuse Mozart of being jealous, though, in the presence of this new bravura, jealousy may have entered a little into his dislike. The fact is that Clementi understood and accepted the tradition in which Mozart played, whereas Mozart could not like or accept Clementi's seem-

*Haydn: Sonatas in E-flat and E-minor, Andante and Variations in F-minor played on piano; sonatas in C, G and D played on harpsichord by Wanda Landowska—*RCA Victor*.

*Busoni tried for the same effect by doubling the basses of Bach's organ music in the lower octave, a much too open equivalent to serve for the complexities of organ registration. In either case, the effect is demotically rhetorical (demagogic) instead of linear (of an equal rationality with the other voices). The same result of arbitrary climax has been even more marked in orchestral transcriptions. I may add that I note the emotional consequences in each case with sympathy—I have been a sucker for all of them. When they are well enough managed, which is not often, I still am. Exaggeration of Bach's motor rhythms, however unhistorical, can be as nervously intoxicating as the best jazz, a consequence Bach might deprecate.

ingly arbitrary violating of tradition. We ourselves, had we been present, might have thought Clementi the more natural pianist and Mozart the eccentric.

Therefore for us the style Landowska practiced at the harpsichord must seem natural, because it is the keyboard style we have all inherited by way of Beethoven from Clementi, and her way of playing the piano, however we may accustom ourselves to admire it, must seem as mannered and eccentric as if it were, as some believe, an arbitrary personal invention.

The dead level of routine harpsichord playing throughout the world today, with its solid pianistic chords, its uncouth embellishments, its literal note-reading, its incapacity to achieve rhythm except by bounce and speed, seems to our ears the native language of the instrument, because we have heard it speak no other. Landowska has given us by her piano playing a model—no, rather a demonstration of the more demanding, imaginative, authentic, partially improvised true style, to which, as we may learn that it is the more rewarding, we may eventually return, following the direction exemplified by Arnold Dolmetsch. Why do I reject the word "model"? Because that is what has been wrong with nearly all our efforts to recreate something which might pass for the authentic earlier style. We wish the music to sound as if it were being played exactly as written, so that every note, every ornament, every device of style can be, as if it were necessary, proved. The true style of the period merely began with the model, the written notation, and went on to recreate the music, for better or worse, according to the player's skill and judgment, to the full reach of his ability within the fairly strict limits of good taste.

The limits were not specifically strict. Just as a good composer differs from a poor one by his ability to operate within the rules, so a great composer differs from a good one by his ability to make the rules serve his purpose and become whatever he wants of them when they do not. In those days composing and performing worked together; with us there is a gulf set between, so that we do not really expect a composer to perform and are pleased but not expectant when he does so capably, being convinced that so much as he has managed to bring off must be the full extent of his skill; and we do not care to waste time on what seems to us incidental music when a great performer offers to display his skill as a composer. Despite a belated deference to Rachmaninoff, we did not really wish him to become a performer of his own works. When Prokofief insisted on doing so we thought of him as a composer and nearly forgot how well he could play. Bartok, a master pianist, came to us as a composer, and we never turned out to hear what he could do when he played. And the multifarious accomplishments of Hindemith, however widely praised, have rather vitiated than increased his prestige. We have always pretended that Stravinsky conducts his music to its detriment. He told me once that he wished to record all his compositions so that future generations would know them in correct performance. The little that Stravinsky recorded at the piano could have served for music lessons to his virtuoso colleagues. These composers could have made a great name for themselves in the earlier centuries, whereas the virtuosi who have built our understanding of the keyboard would have been exposed for lack of a genuinely creative expressiveness.

After such a tirade I must yet grant that the earlier centuries contained undoubtedly as large a proportion of bad composers and unmusicianly performers as our own. The relationship doesn't change; only, as we look back, we see that the emphasis does. The great artists we admire survive for us in spite of the bad taste of their time, and ours will do the same however they may die half-recognized. Only the bare hundreds of us who recognize the difference will get value of it while the artist lives.

So it would be unwise to claim that all keyboard playing before Clementi revolved about any one agreed, unbroken, unanimous methodology of performance. The only unanimity was negative: composers and players had no experience of Clementi, Beethoven, or the developed piano. They agreed in accepting a wide spread of permissive and often contradictory conventions. In objecting to Clementi's playing Mozart specified two items, the brilliant passages in thirds and sixths and the use of tempo indications suggesting that he was able to play faster than he could. We have the piano sonata Clementi played on this occasion; it contains no passages in continuous thirds or sixths. These passages were added by Clementi in playing, deliberately extending the older permissive convention.* As to the speed of playing, the facts of Clementi's ability are of less significance than the outcome. In the older style the player dwelt on the details of the music; in the newer style the player reaches climax by accumulation. When we listen to Landowska playing Haydn we listen to the art in detail, because her playing compels us to do so, note by note. When we listen to Landowska playing from Bach's *Well Tempered Clavier* we hear in broad declamatory outline, missing nearly all the detail.

I insist on this, though I am aware that most of my readers will at once disagree. I can do no more than refer them to the records, which will tell them the same story, if they will give it their attention. If they will really think about it, they will know, as I do, that such mastery of the art of music and of the instrument as Landowska shows in her piano playing of Haydn and Mozart dwarfs nearly everything we have been trained to consider good demonstrative musicianship; they will become as impatient as I am to get on to the next stage in a musically regenerative process.

They will recognize, for example, that the embellishment, the single ornament, is not a piece of trimming to be crushed into the general contour of the notes but a true elaboration, to be liberated and dwelt on for expression. They will distinguish the melodic and articulative uses of the ornament. They will perceive that in the older style the inflecting of each tone is of importance, as against the accumulative inflection of the passage. It is the latter which becomes of the utmost importance and increases the scale of any large passage by Beethoven; there the development of each passage in relation to its bass counts more than the felicitous detail. Being so informed they will appreciate how constantly Beethoven, Schubert, and Chopin invite us to return to the habit of the older style, to pause and

(Continued on page 30)

*Peter Hewitt tried this for me in a broadcast performance of the Clementi sonata, and the effect is, for our ears, in no way forced.

Detail of GLASS SCREEN by Roger Darricarrere

GRAPHIC MARIAN KRESS

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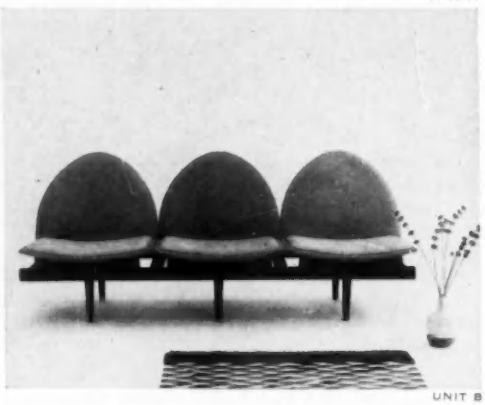

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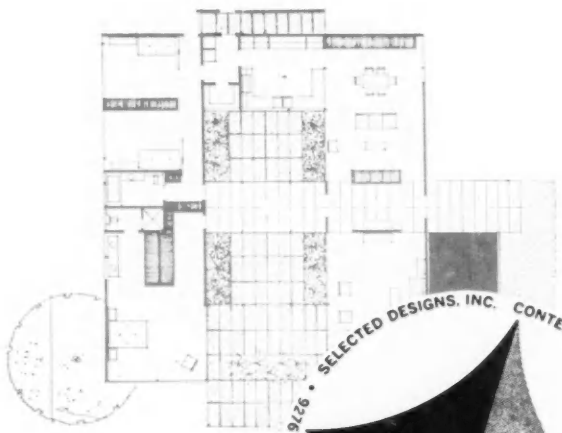

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notes

in passing

It is sometimes supposed that young children are always free of racial prejudice, but this attractive picture of childhood innocence scarcely corresponds with the facts. From the very earliest days infants are imbibing the implicit assumptions of the society in which they live; and, if the social environment is one of racial discrimination, it will be difficult indeed for a child to grow up without taking it for granted that such a state of affairs is part of the natural orders of things.

In some ways, racial prejudice and discrimination today play the same social role as did the persecution of the Christians and Jews in Imperial Rome, the crusades against the infidels in medieval Christendom, the inquisition of heretics and the burning of witches. All such attacks have these things usually in common—they provide a means of distracting the attention of the oppressed from the defects of their oppressors, they offer the opportunity of direct or indirect material gain, they serve to "smear" a whole group of people indiscriminately and so aid charlatans and witch-hunters in their nefarious designs, and they provide a socially acceptable outlet for feelings of frustration and aggression.

The early Christians of Rome were falsely accused of obscenity, ritual murder and disloyalty, and the group-prejudices of our own time are nourished by charges no less false. If Jews can be blamed both as the international capitalists and as the international communists—for intergroup prejudice knows no logic—the common people may be diverted from careful inquiry into the causes of the calamities which befall them. If Negroes can be stereotyped as stupid, a good excuse is provided for keeping them out of the skilled jobs desired by the "white" workers.

If all Europeans can be labelled as "white devils," they can more easily be cast out from Asian lands. If the entire people of an African or Asian region can be characterized as "terrorists," some sort of justification may be provided for denying them self-government and the protection of normal legal process.

Not only are fear and frustration potent sources of aggression, but the situation may be aggravated by feelings of inadequacy or guilt. One reason why anti-Semitism so flourished in Germany may have ben that the German people, prevented by their late achievement of nationhood from establishing a world-wide empire like Britain's, found reassurance in the assertion of their "Aryan" superiority. One reason why the Englishman, racially tolerant at home, so often develops racial prejudice in Africa and Asia, may be that there he represents a dominant minority group and fears the potential rebellion of the subservient native majority—a situation which today exists very clearly in South Africa. One reason why many "Whites" from the Southern states of the U.S.A. are so virulent in their expression of racial prejudice is probably that, deep down, they feel guilty about the way in which the Negroes have been treated.

Wherever erroneous stereotypes based on simple ignorance betray themselves in the child's comments, the teacher can supply the corrective in the form of further information. And, wherever such stereotypes are perpetuated by a pupil's refusal to recognize the facts, the teacher can gradually open his eyes for him and gently wash away the scales that cover them. There is, admittedly, no certainty that what the teacher does in the school to encourage an enlightened attitude to intergroup relations will have a permanent effect on pupils' behavior once they leave school.

But this is no reason for not performing the task that lies to hand: after all, it is a commonplace in education that we are uncertain what permanent effects this or that element in schooling may have, but we do not for that reason close down our schools. And in any event, controlled experiment has shown that it is in fact possible to change children's racial attitudes quite considerably by means of carefully devised educational procedures in the school.

The teacher will often find that his pupils' prejudices have complex origins which are difficult to trace. For two or three centuries the Western world has been washed by the waves of racial and religio-racial discrimination, and its waters have seeped into the very fabric of our social thought. Thus, it will often be the faint whisper of prejudice, rather than its strident clamor, which the teacher with a sensitive ear will detect, and it is a whisper not easily stilled.

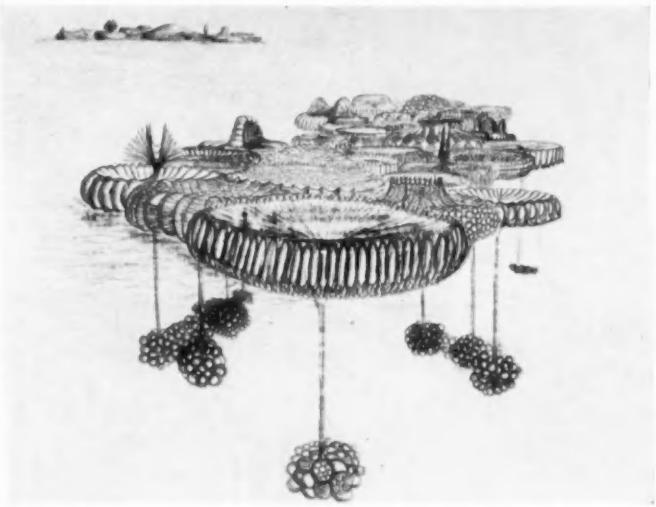
The blatant lie can be exposed as plainly false and the crude political discrimination denounced as manifestly unjust, but the delicate denial of human fraternity which takes the form of not-quite-friendship is too subtle a thing to be conjured away easily. Only by patiently correcting month by month each minor manifestation of prejudice, and by demonstrating year by year a genuinely all-embracing acceptance of humanity, can we finally be free of this more tenuous type of discrimination.

There is in the modern world altogether too widespread a tendency to uniformity and conformity in all things, and we are in danger of losing sight of the enormous human potentiality of idiosyncrasy and originality. We do not know what combinations of desirable characteristics, what possibilities of cultural diversity, may not await us in a world which ceases to measure all men by the yardstick of "white" ways but which, instead, encourages peoples of all pigmentations to develop to the fullest their own innate qualities and to combine in the formation of fresh mixtures. Teach-

(Continued on page 30)

VISIONARY ARCHITECTURE

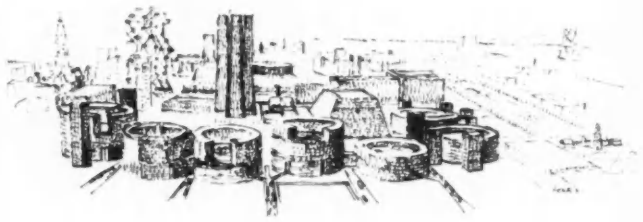
FROM AN EXHIBITION AT THE MUSEUM OF MODERN ART, NEW YORK



William Katavolos
***Chemical Architecture.* 1960.**

Recent discoveries in chemistry have led to the production of powdered or liquid materials which, when suitably treated with certain activating agents, expand to great size and then become rigid. It is assumed that sufficient knowledge of the molecular structures of these chemicals, together with the necessary techniques, might lead to the production of materials which have a specific program of behavior built into them while still in the sub-microscopic stage. Accordingly, it might be possible to take a small quantity of powder and make it expand into some such predetermined shape as a sphere.

In these drawings the architect has assumed the existence of such materials, and has indicated the growth forms they might take.

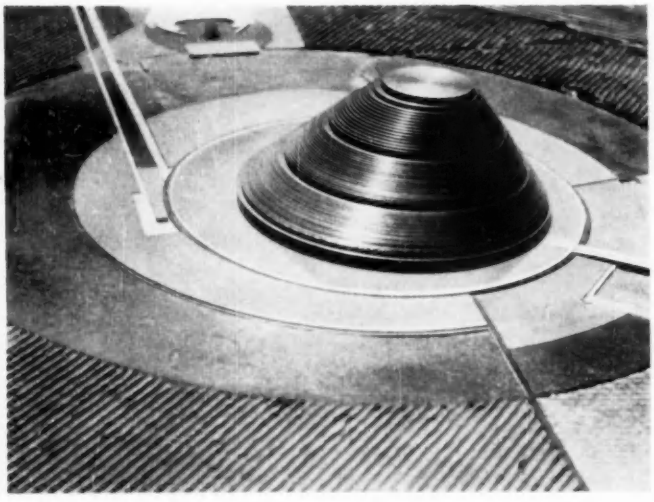


Louis Kahn
***Center City.* 1957.**

Louis Kahn has interpreted the theory of functionalism so that it applies to the articulation and expression of service functions as well as structure.

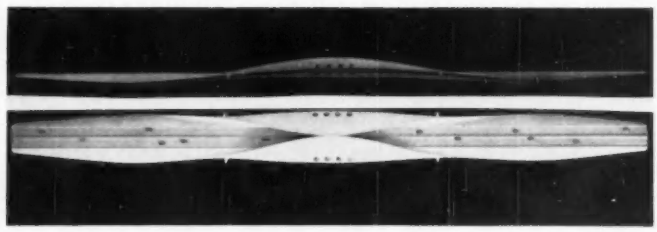
In planning a civic center from Philadelphia, Kahn's concept of "working spaces" is applied first of all to the street. In his own words, "a street wants to be a building . . . streets are canals that need docks." The plaza of the City Tower gives a detailed illustration of how the street can be given architectural character and, through this, function better than it does now.

The squat round buildings in the drawing are described by the architect as "vehicular harbors or municipal entrance towers . . . gateways, the landmarks, the first images that greet the visitor." The street level of such a building may be a market; its perimeter may be used for a hotel or offices and the inner core for parking and storage.



Jean-Claude Mazet
***Ideal City.* 1957-58.**

This city is contained within a truncated cone divided into three main sections. At each division broad avenues encircle the cone; the setbacks on all other levels are of smaller scale. The cone is not symmetrical, since each level is offset. The park land surrounding the city includes airports, schools and a stadium.

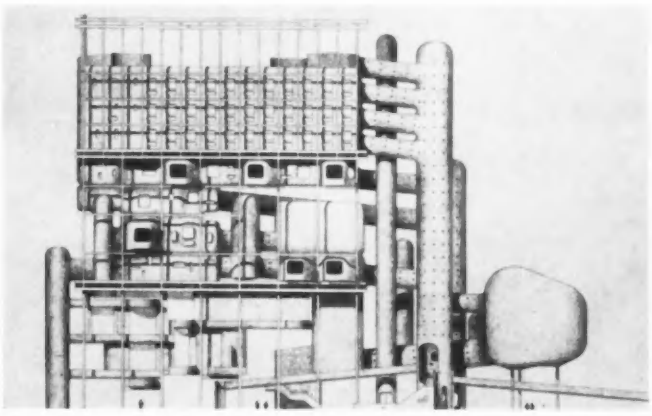


Paolo Soleri
***Long-span Concrete Bridge.* 1948.**

The road and the structural element by which it is carried are combined to make a continuous beam. Although only one road bed is visible, the space below it—inside the tube—is used for trucks and other heavy traffic. The aesthetic power of this ingenious design derives from the sense it conveys of effortless, almost dreamlike motion.

Clive Entwistle
***Metropolitan Cathedral of Christ the King, Liverpool.* 1960.**

The architect's intention was to devise a form embodying the upward, aspiring motion traditionally associated with Gothic cathedrals. For this purpose he designed an unevenly tapered cone, rising from a flared base. Entrance to the building is under these relatively low ceilings; inside, the roof ascends in a sweeping curve to terminate at a point of light. The ribs which form this structure would be enclosed by bands of glass and stone.



Michael Webb
***Office Building.* 1959.**

Office requirements have been separated and contained in individual, sculpturally modeled units. Wherever feasible, they would be pre-cast, lifted by crane and then inserted in a conventional skeleton frame, like bottles in a rack. The articulation of individual spaces is carried so far as to produce separate, visible forms for horizontal corridors and ramps and vertical elevator and stair shapes. Together with the bulbous shapes of the lecture hall and office units, they suggest organic forms not usually associated with technology.

ARTHUR DREXLER:

When an artist wants to paint a picture he obtains the necessary materials and then promptly sets to work painting it. Whether or not his work will be appreciated depends on the quality of both the painting and its audience, but before a painting can be appreciated it must first of all exist.

This is not quite true of music, drama, and architecture. Although actors are essential to Shakespeare's purpose, Hamlet can be read when not heard; and although few people can derive pleasure from reading a musical score, symphonies do have a demi-existence on paper.

Architecture too has an existence prior to its becoming real, and there is a second history of architecture that parallels the real one. It is the history of an architecture unhampered by technical details and uncompromised by the whims of patrons, or the exigencies of finance, politics, and custom.

For the architect, ideal projects afford the sole occasions when he can rebuild the world as he knows it ought to be. And it is the world that the architect wishes to build. When ideal projects are inspired by criticism of the existing structure of society, as well as by the architect's longing for a private world of his own, they may bring forth ideas that make history. These projects may be called visionary.

Merely to be left unbuilt does not qualify a project for this distinction. Some ideal projects please us just because they are superfluous, like the delightful, endless colonnades drawn by Piranesi. In our own day Frank Lloyd Wright, who regularly commuted between vision and reality, often designed pointless but engaging fantasies. The fantasy sketches of Eric Mendelsohn, like some of Wright's, on at least one occasion slipped into reality. And sometimes a design that seems visionary announces developments already under way, as did Mies van der Rohe's 1919 study for a glass skyscraper.

The true visionary project usually combines a criticism of society with a strong personal preference for certain forms. In the past such projects were unbuildable for one or both of two reasons: they may have been technically impossible to execute at the time they were designed; or society could find neither the justification nor the money for their construction. Today virtually nothing an architect can think of is technically impossible to realize. Social usage, which includes economics, determines what is visionary and what is not. The distinction varies from decade to decade and from country to country. Here is an instructive example from the recent past:

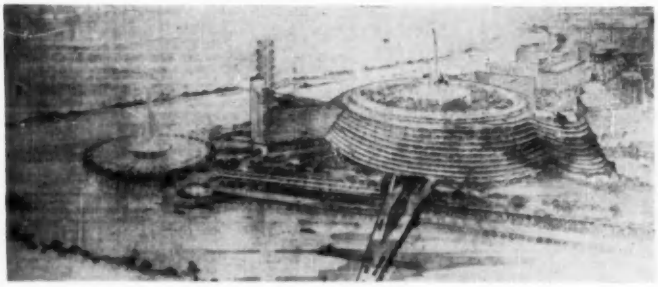
When buildings for the United Nations were still in the discussion stage, the architect Percival Goodman suggested two solutions quite different from the one finally accepted. He observed that New York City had no pressing need for another skyscraper but could make use of a park. Therefore, he proposed that all U.N. offices be grouped in a long, low building bordering the East River and leaving the site free. He also observed that serious problems would arise in providing housing and hotel accommodations for people working at the U.N. or attending its meetings, and so he suggested that housing be built across the river and made accessible by a ferry service.

Goodman's alternate proposal was that offices and assembly halls be accommodated in a building only a few stories high but covering the entire site. Its roof would be planted to make a park, and four residential and hotel towers for U.N. personnel would rise above it.

Events seem to have confirmed the precision of Goodman's analysis, but when the United Nations buildings were designed, his ideas evidently seemed impractical.

Quite often the architect's ideal is practical enough but does not inspire enthusiasm in others. Some visions are painful or unhappy. Ludwig

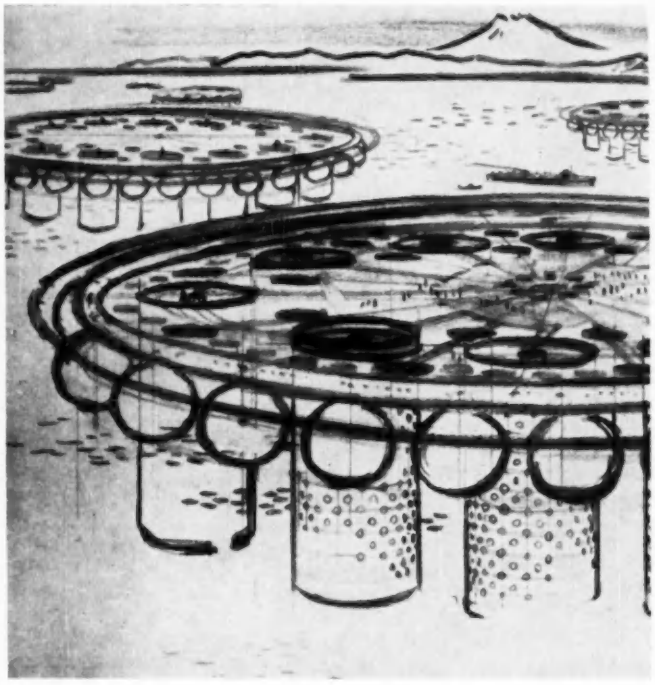
(Continued on page 28)



Frank Lloyd Wright
***Civic Center, Pittsburgh.* 1947.**

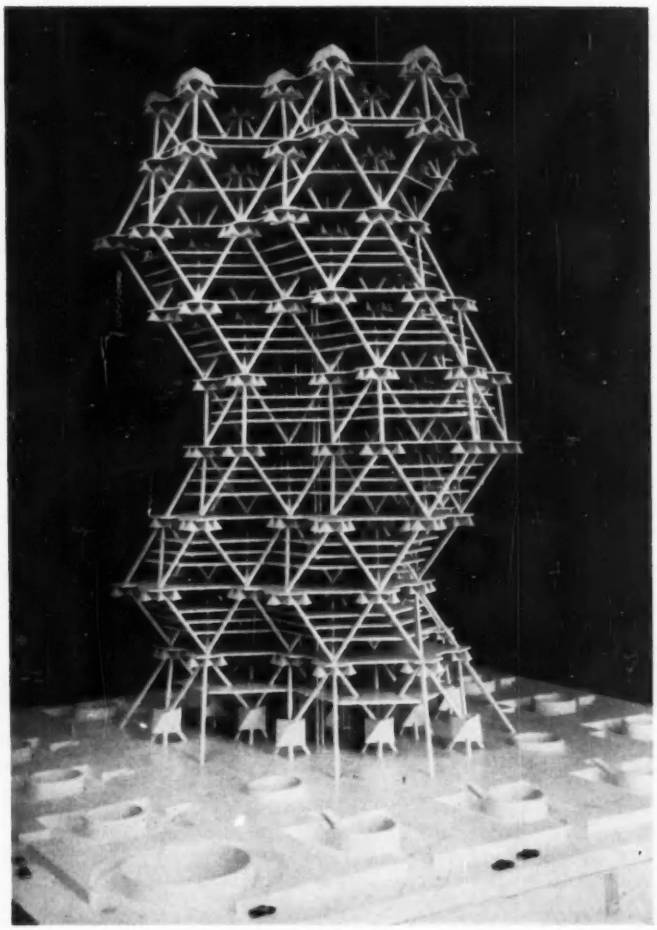
For this triangular site, Wright proposed an enormous spiral ramp. Inside the circle formed by the ramp Wright proposed to place, on the ground and in the air, dome-shaped spaces for a planetarium, a zoo, a stadium, a museum, an opera house, a concert hall, and theaters. At the very top, visitors would find more gardens and a fountain cradled in an enormous glass bowl.

In this project Wright has turned a road into a hollow mountain hiding a luminous cavern. It is difficult to think of an architectural image more subtly related to those myths about a hero who makes a long journey to a mountain and finds a gratifying treasure inside it.



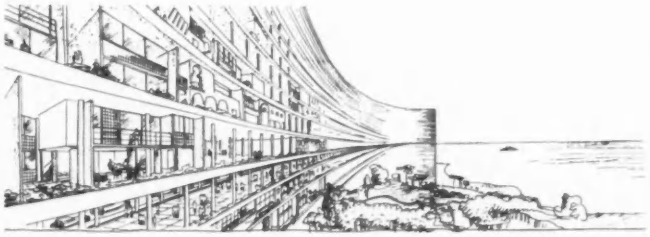
Kiyonari Kikutake
***Marine City.* 1959.**

Because the population of the world is rising so rapidly, and because Japan's problem in this respect will be among the most serious, this architect proposes to build floating cities. In this project pontoons carry a concrete deck like a raft. Piercing the deck and extending a hundred or more feet below the water are great concrete cylinders, lined with dwellings and other accommodations. Artificial land would form a vertical plane rather than a horizontal plane. Houses would be attached to the wall, not the ground.



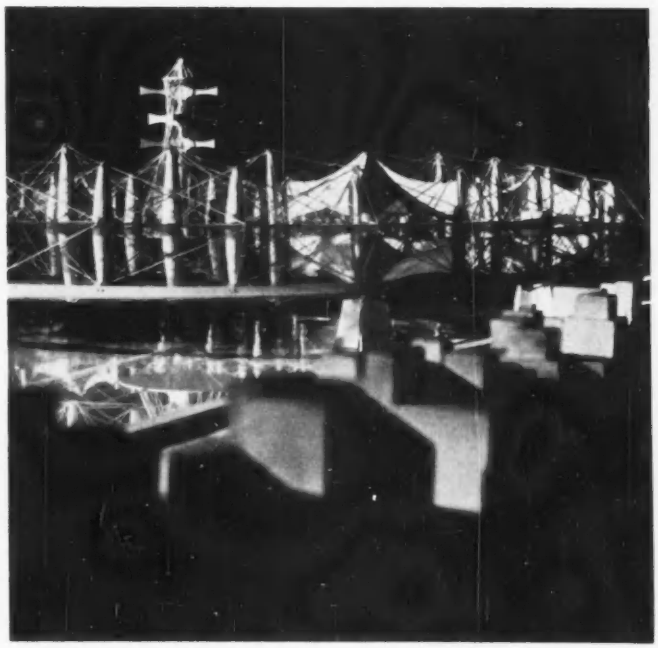
Louis Kahn
Anne Tyng, architect associated.
A City Tower. 1955.

Lateral bracing, rather than vertical and horizontal intersections is the basis of this design. The tower is a framework of precast concrete struts intersecting at every 66 foot level. The intersections are crowned by capitals 11 feet deep, housing storage and mechanical services. Each 66 foot level is a structural floor; the floor-to-ceiling height of the intermediate levels may be varied to suit particular requirements. The floors are not directly over each other but shift in a triangular relationship natural to the geometric growth of the structure. The exterior skin of the building is not shown in the photographs of the model.



Le Corbusier
***Combined Road and Building for Algiers.* 1930.**

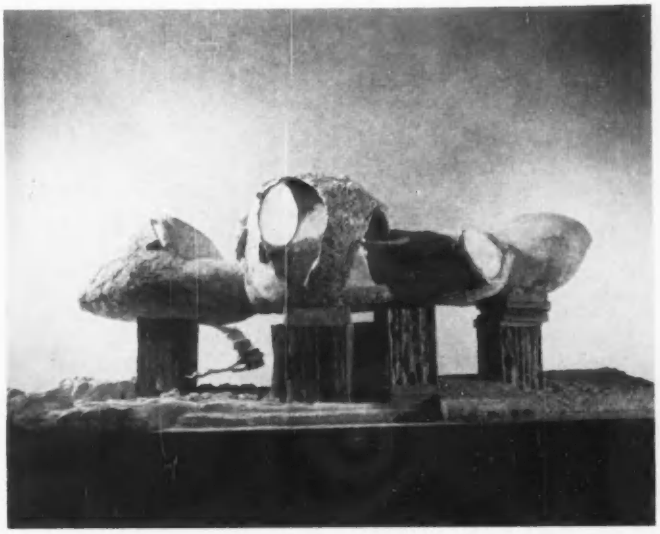
This 9-mile long building follows the contour of the coast; inland, just behind it, are smaller curved units two or three miles long, grouped around an elevated highway which terminates on the roof of a 31-story administration building in the heart of the business center.



James Fitzgibbon and C. D. Sides
***Bridge City.* 1960.**

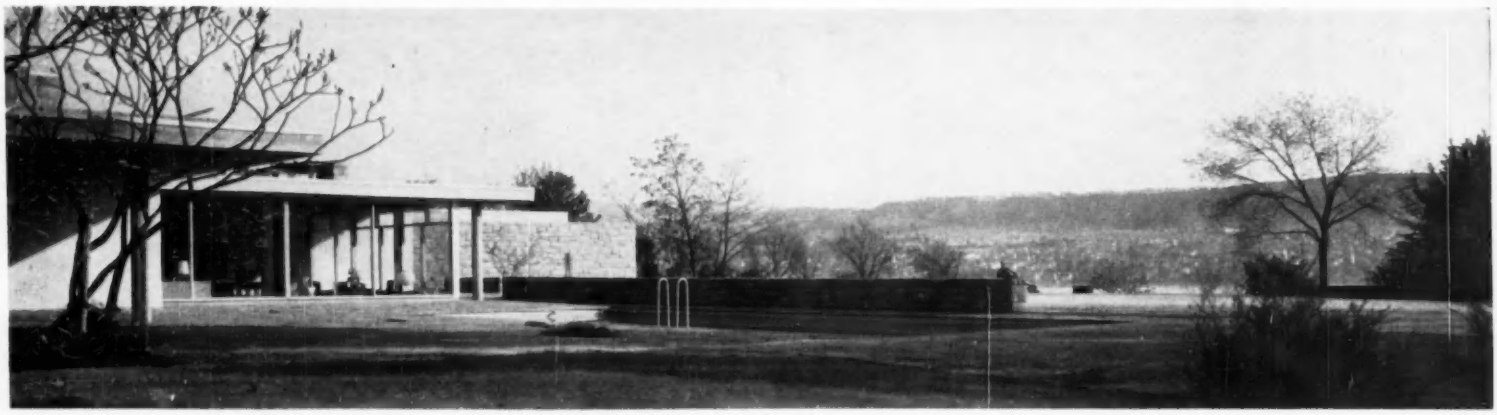
As cities expand, buildings absorb the countryside and replace the natural landscape, but if building components could be designed to bridge over the land it would be possible to leave various features, including small towns and villages, relatively undisturbed. It would also be possible to make use of otherwise inaccessible sites.

This project envisions an elevated bridge complex spanning water or land areas and carrying tubular roads together with large scale apartment houses for 100,000 people. The model shows such a city spanning the Hudson River from 110th Street in Manhattan to the New Jersey shore at Fairview. The map shows ten related city units north and south of Secaucus.



Frederick Kiesler
Endless House. 1949-60.

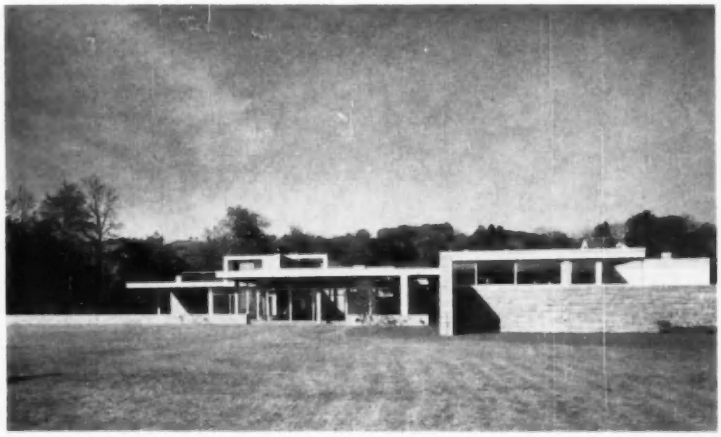
The most recent statement of this idea, shown in the model and in photographs, develops the surface as a twisting, continuously curved ribbon wrapped around itself. Such a treatment of the wall surface would produce a building more like sculpture than architecture. The model and drawings for this version of the "Endless House" were prepared under a grant from the D. S. and R. H. Gottesman Foundation, with a view toward the eventual construction of the house in the Museum's garden.



COUNTRY HOUSE BY MARCEL BREUER. ARCHITECT

EBERHARD EIDENBENZ, SUPERVISING ARCHITECT

HERBERT BECKHARD, ASSOCIATE ARCHITECT

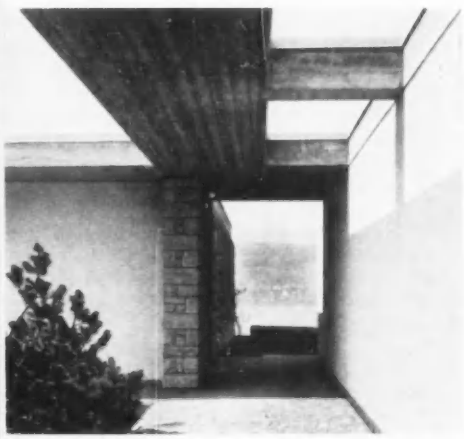


PHOTOGRAPHS BY BERNHARD MOOSBRUGGER

"Nature and architecture are not enemies—they must live together (as man and wife) but are distinctly different (as man and wife). I see no reason why buildings should imitate natural, organic or growing forms; or why one should adapt natural forms to the crystallic, geometric forms of architecture, as in the Rococo period.

"When the geometry of the house is projected out into the landscape—through retaining walls, terraces, etc.—it must be treated as a distinctly man-made thing. It is definitely something built as a backdrop to the landscape—and the landscape is a backdrop to it."

—MARCEL BREUER

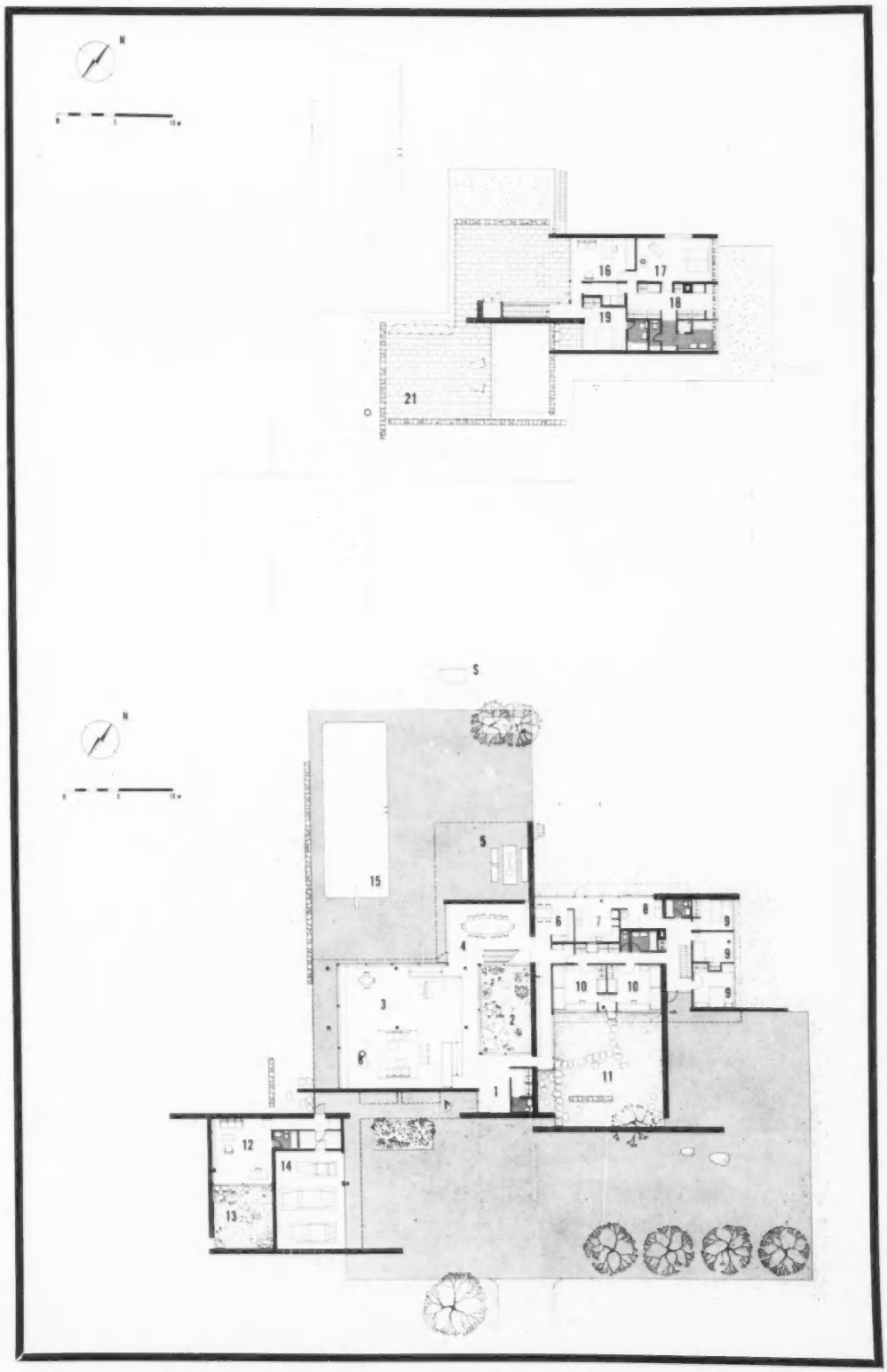


GROUND FLOOR:

1. ENTRY
2. INTERIOR GARDEN
3. LIVING ROOM
4. DINING ROOM
5. OUTDOOR COCKTAIL AREA
6. BREAKFAST ROOM
7. KITCHEN
8. LAUNDRY
9. SERVANT'S ROOM
10. CHILD'S ROOM
11. CHILDREN'S COURT
12. STUDIO
13. STUDIO COURT
14. GARAGE
15. SWIMMING POOL
S. SCULPTURE

UPPER FLOOR:

16. STUDY
17. MASTER BEDROOM
18. DRESSING ROOM
19. GUEST ROOM
20. ROOF DECK
21. ROOF DECK



The informal plan is an expression of an earlier binuclear concept, with the elements revolving around a series of terraces and courtyards. Surfaces are an interplay of stucco or plaster and fieldstone. Entrance and service paving is a radial pattern of cobblestone; terraces and floors—with the exception of those in bedrooms and baths—are flagstone.

All stone is native, gray and bluish in color. The plaster surfaces are painted white for contrast. The structure is concrete with conventional bearing wall, slab and interior column system. The free-standing columns are natural concrete, bush-hammered for textural interest.

The plan is generally informal in character with the parents' quarters upstairs, and the children's zone under the control of servants on the ground floor. The site is gently sloping meadowland on a lake shore in Feldmeilen, Switzerland.

IN DEFENSE OF THE CITY

BY JAMES MARSTON FITCH

In recent years a whole literature has appeared on "the disappearing city." Following that special brand of Social Darwinism which is endemic to so much current thought, it argues that the metropolis is "doomed," "obsolete," its disappearance from the stage of history and from beneath our feet ineluctable. According to this interpretation of the "law" of survival of the fittest, the city is destined simply to dissolve, distributing its amenities in a thin, even film of suburban houses, shopping centers and country day schools across the landscape.

It is perfectly true that the mechanization of American life in all its major aspects has almost equalized the historic disparity between the material conditions of urban and rural life. A whole range of amenities hitherto the monopoly of the city has in the past fifty years been extended into the countryside—amenities of which the public school, the paved road, the ambulance and the powerline are merely symbols. Mechanization has also made possible the decentralization of manufacturing, thereby introducing new modes of work and thought into the rural hinterland. And these same events have of course affected the function and the form of the metropolis. Mechanization makes possible the unprecedentedly fluid movement of people and goods, and this has meant that many of the commercial and industrial activities historically concentrated in the central city could be moved out of it. With those activities could go the population connected with them.

These shifting population and processes have, especially in recent decades, left ugly vacuums and imposed dreadful strains upon the physical and social fabric of the central city— and the resulting confusion and squalor have driven further sectors of the population out to the suburbs, even though their economic and cultural focus remained in the central city. The result of all this has been the blurring of the physical and cultural distinctions between the city and the countryside and the birth of a whole set of misconceptions, as well-intentioned as they are misinformed, about the city. Not only is the countryside now described as a more pleasant place in which to live (the urban elite, Virgil no less than Vanderbilt, has often felt this way during epochs of social peace), but now, for the first time in Western history, it is seriously being argued that the city itself is no longer viable.

This is a grotesque misreading of the city's historic function. As the etymology of the word suggests, the city has always been not merely the vessel but the actual generator of civilization. It is not at all accidental that such words and concepts as Civil, Civilized, Citizen, Urbane, Urbanity, cluster around the word and concept City. For urban experience is their point of origin. They represent mankind's distilled experience with the city as a special instrument of social organization. It has always been the lodestar of farmer, herdsman, hunter, sailor. It offered them steady employment, and the food, clothing and shelter that were statistically so chancy elsewhere. It offered them paved streets, lighted taverns, buzzing markets, instead of barnyard mud or storm-tossed ocean nights. It promised them music, dancing, theater, and spectacle. Even more precious, it gave them relative safety from war and sanctuary and asylum for dis-

sent. But beneath all of these was the city's most splendid gift: *a range of choice*, an entire spectrum of possible lines of action. This was the lodestar that pulled them, the chance of escape from the routine idiocy of life on the farm, the steppe, the sea.

The attractive power of the city is somewhat obscured in contemporary America by the surface glitter of universal mechanization. But one need only visit such under-industrialized countries as Egypt or Greece to see the attraction still vividly at work. The peasantry flees the stupefying poverty and monotony of a countryside ravished by centuries of ignorance and neglect. And its instinct is correct, however inadequately or unevenly Cairo or Athens may live up to its promises. For the amelioration of the material conditions of life can be accomplished only by the science and technology of the city; even the regeneration of agriculture and the countryside is, culturally, an urban task.

Of course, the advantages which the city offered the citizen were a kind of cultural superstructure erected upon its basic economic function. As an instrument of production, it was unique—the only conceivable habitat of merchant and banker, craftsman and artist, because it afforded them three conditions, critically important and available nowhere else: proximity, predictability, option. The city constituted a common reservoir of raw materials and finished goods, of manual and intellectual skills, upon which everyone engaged in production could draw. This was a reservoir of absolutely incalculable value, one which no individual could conceivably afford to maintain alone. And its concentration, in both time and space, meant that any producer had immediate *proximity* to all the goods and services upon which he depended as well as to those who, in turn, depended upon him. Because there was always duplication of every type of goods and skill, there was always *predictability* of supply. And, finally, because of both of the above conditions, the city offered that last essential of the market, *option*, a range of choice within a given type or category.

Out of such quantitative relationships grew the qualitative phenomena of civilization. And if such a process was true of the city of antiquity, how much more characteristic it is of the infinitely more complex fabric of modern industrial society. Today, when we speak of financial centers, garment centers, publishing centers in a great metropolis like New York; or when we refer to Detroit as the center of one industry or Hollywood of another, we are dealing not in metaphor but in the most concrete of social realities. Such a center represents a unique concentration of cultural forces. Personal, face-to-face contact; daily exposure to the friction of competitive ideas; continual exchange of information and opinion within related fields—these are the essential properties of the center. And this, precisely, is why the center cannot be decentralized. Modern technology may permit the dispersal of this or that phase of production. Modern telecommunications may make it possible for a single national center to control a national industry. But the creativity of the urban center will no more survive subdivision and dispersion across the countryside than would the human brain survive a similar distribution across the nervous system.

These are some of the fundamentals ignored by the literature of the "disappearing city." There are other considerations for those who think that paved roads and electric refrigerators are equivalent to urban culture. A law of urban development, analogous to those which operate in the physical sciences, dictates that human communities must pass beyond some quantitative minimum in order to effect that qualitative change which we call social invention. This qualitative difference is not directly (or at least not mechanically) proportional to simple physical magnitude. The Athens of Pericles was never larger than Yonkers. Renaissance Florence was smaller than New Haven. Chicago, on the other hand, is three times the size of Imperial Rome and has not a fiftieth of her power and substance. It seems logical to suppose that, for a given level of technological development, there must be an optimal size for the metropolis. But on the basis of present knowledge, it does not seem possible to say what that optimum size should be. It may well be that the great metropoli of the world are too large to function effectively. It may well be that the future will see a planned reduction in their size. But this is a far different thing from declaring them "obsolete" and rejoicing in their dissolution.

Yet that is what large and influential sectors of American opinion are doing today. They describe the desiccation of the central city (and the parallel urban sprawl which pollutes more of the landscape every day) as inevitable. Some of them go much further, hailing the process as good:

> We have been able to disperse our factories, our stores, our people; in short, to create a revolution in our living habits. Our cities have spread into suburbs . . . The automobile has restored [sic!] a way of life in which the individual may live in a friendly neighborhood, it has brought city and country closer together, it has made us one country and a united people. (Report of the Clay Committee on national highways, appointed by President Eisenhower in 1954.)

Insofar as the future of the city is the subject of any responsible thought, that thought seems dominated by a kind of mad *laissez-faire*-ism. Subjected to a whole set of anarchic and destructive forces, the city is expected to prove itself, medieval-style, in a trial by fire and water. If it survives, this theory seems to say, well and good; if it succumbs, good riddance. This preposterous policy of non-intervention permits the subsidy of all sorts of forces hostile to the city's well-being, yet forbids any defensive response.

This is especially clear in the field of transportation, where the dominant attitude is one of macabre non-sequitur. Responsible men see nothing improper in the expenditure of tens of billions of dollars to build new highways to bring automobiles into the cities. Yet they are outraged at the obvious corollary—that there should be free, tax-supported parking garages to receive the cars that are thus dumped into the city. Respectable opinion finds it unobjectionable to subsidize the movement of people and goods by motor, plane and barge—none of which could move a mile without stupendous public expenditures on highways, airports and rivers. Yet this same opinion boggles at the idea of subsidy to the railroads, grows apoplectic at the mention of nationalization (though the USA is the only nation on earth which still clings to the polite fiction that privately-owned railroads are consonant with national welfare). The central city is being throttled by such paradoxes. Its streets are drowning in a rising tide of vehicular traffic at the same time that public mass transportation systems are declining. Rail passenger service between cities, and especially commuter service into the city, is collapsing without a finger's being raised to prevent it. The large investment represented in interurban and trolley systems has been junked piece-meal, with no effort at rehabilitation. Side by side with this private bankruptcy, billions in public funds have been pumped into insatiable highway schemes which—whatever they may have accomplished in the countryside—have only led to steadily worsening traffic conditions in the central city.

Transportation is only one aspect of the urban problem but, like the circulatory function in the animal body, it is a critically important one. And our current irrational manipulation of it reveals our lack of understanding, at both national and local levels, of the cultural function of the central city and of the minimal conditions for its survival. The physical expression of this function (proximity, predictability, option) is the street. The street, and not the buildings on it, is the secret of the city. Unless the street is healthy the city dies.

Part of the American mismanagement of the city is due to our persistent inability to see the difference between the street and the road. Our long exploitative experience with land as a commodity leads us to act as if every country lane was destined ultimately to become a profitable city street. Many have, of course; and this very process has served to conceal the essential difference between the two. For a road, properly speaking, is for moving people and goods from where they are to where they want to get to; while a street, properly speaking, is for people who are already where they want to be. Thus the road can be almost indefinitely widened or extended. Since transport is its only function, it can be designed to accept any type of vehicle, in any quantity, moving at any rate of speed. But a city street, to be successful, must meet the incomparably more subtle assignment of facilitating commerce in ideas and goods. It is therefore primarily a pedestrian facility and must be designed to the walker's scale in time and space.

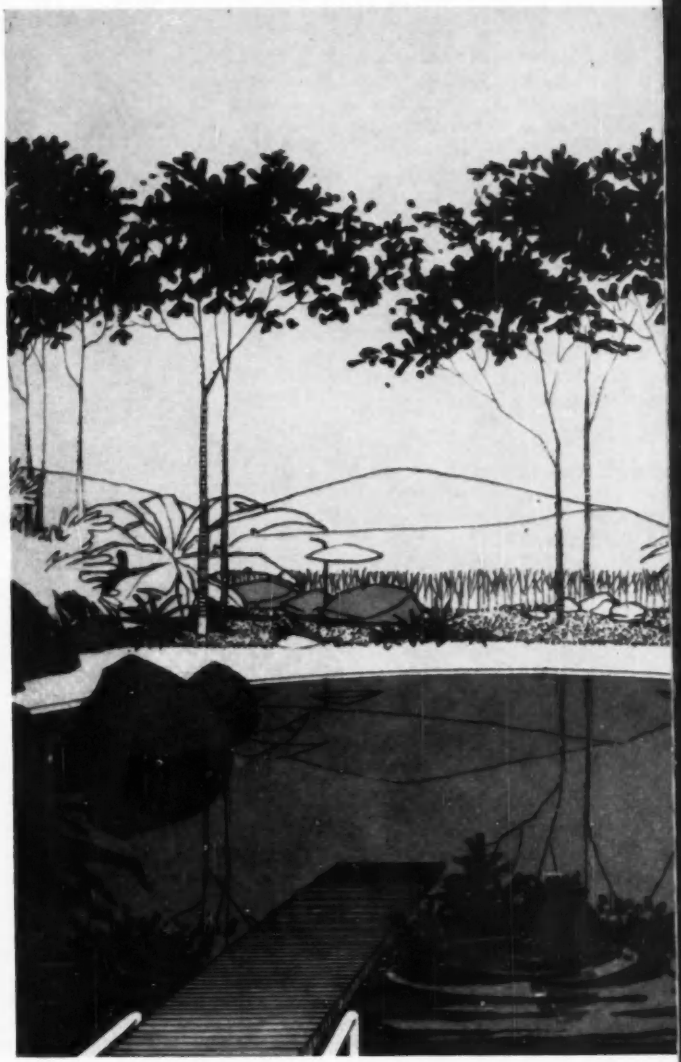
Of course, the foot has always had to share the street with the wheel, and competition between the two is not new. Already in Cicero's Rome, wheeled traffic was so heavy on the main thoroughfares that it was restricted by law to late night hours (much to the annoyance of the tenants of the apartment houses on either side). This conflict has steadily sharpened, especially since the Industrial Revolution. Only Venice, with her unique separation of water-borne transport from all pedestrian traffic, has escaped: and it is to Venice that one must go today to comprehend how wonderful a space is a street without any wheels!

But what was merely conflict before the automobile appeared has become a mortal dichotomy since. Its impact upon the central

(Continued on page 28)

WINTER VACATION HOUSE IN JAMAICA

BY HUEBNER AND HENNEBERG, ARCHITECTS



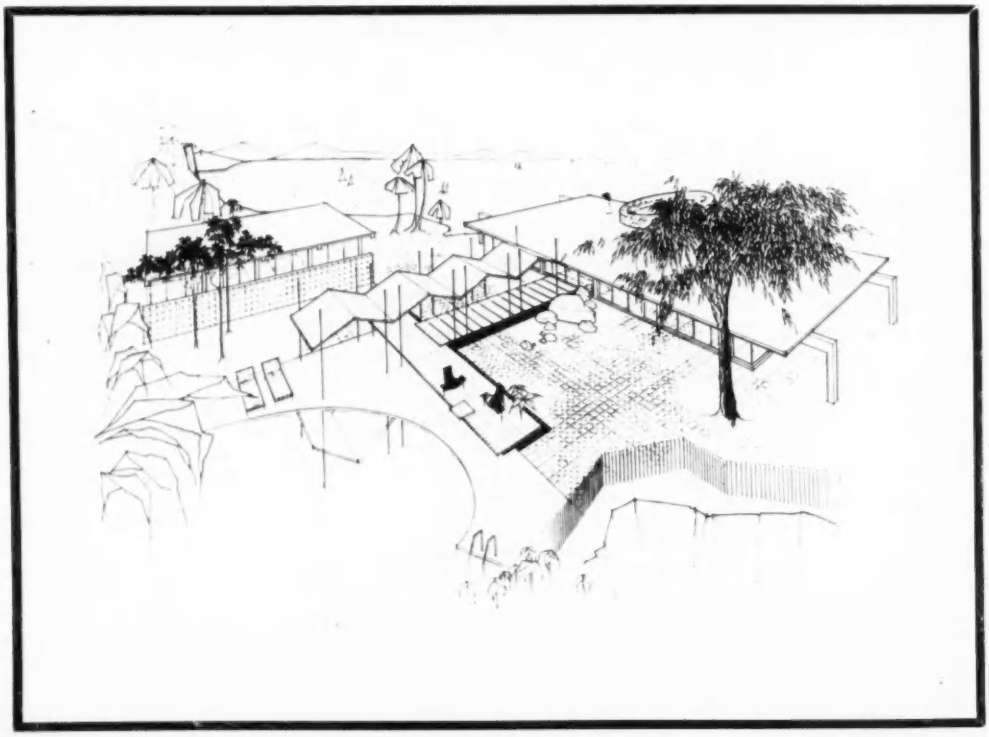
The site is the top of a mountain plateau approximately 1,000 feet above the ocean. The function of this house is to produce maximum amount of outdoor living and social facilities. The reason for the three separate houses is that one of them is strictly the dormitory or sleeping area to give privacy to a family of six. The main structure is the kitchen-eating-living area with separate walkway to the servants' quarters located at the bottom of the hill.

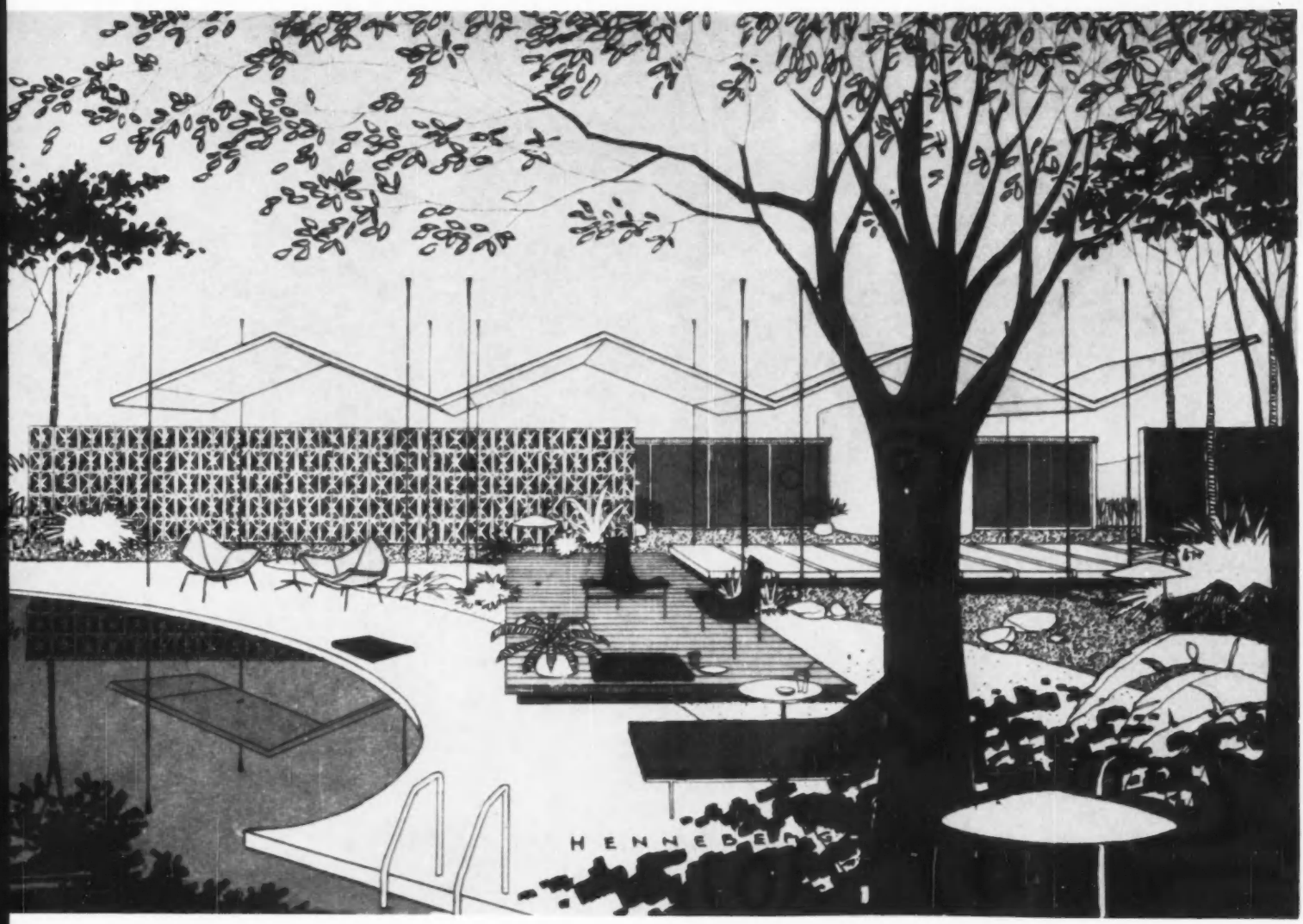
The view is approximately 360 degrees, therefore the main building was designed with glass sliding doors on all four sides. The roof of this structure is a 6" concrete slab supported on 8" x 8" concrete piers. The floor is 12" x 12" ceramic tile which is laid indoors and outdoors up to the poolside continuing over to the sleeping area and into the landscaped gardens.

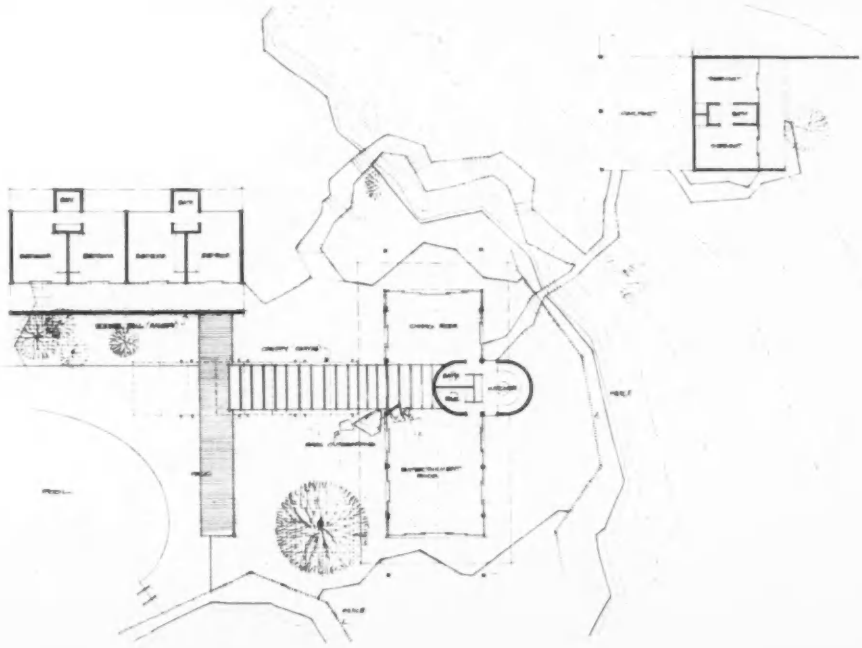
The swimming pool is connected to the main building by a steel pipe and canvas awning canopy. A screen wall between the sleeping area and swimming pool creates privacy during the evening activities when the children are sleeping.

The types of materials used in the construction are kept to a minimum and include reinforced concrete, concrete block, native ceramic tile, glass and steel. Severe hurricanes are encountered in this area and it was also desirable to achieve the lowest possible maintenance costs during the time the house is unoccupied.

The greatest advantage of the prevailing tropical breezes and minimum amount of view is the reason for the location of the sleeping area.







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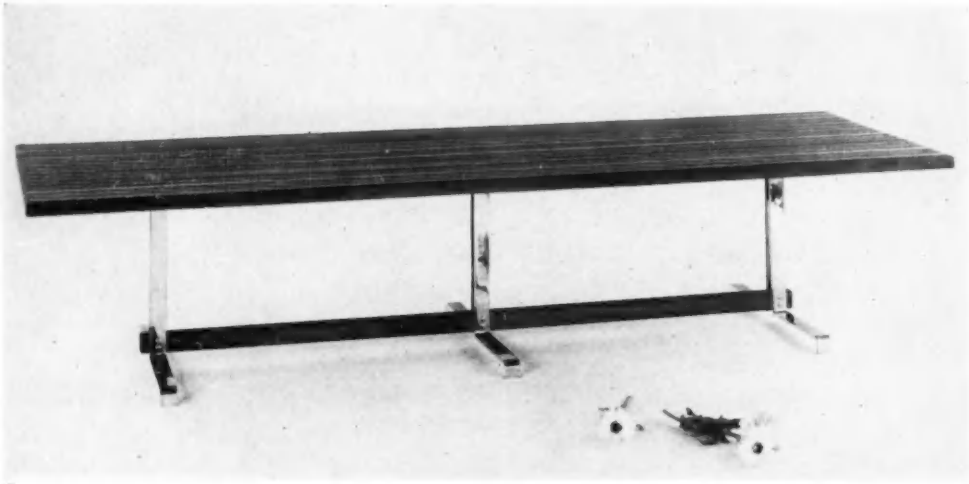
NEW FURNITURE



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A survey of new furniture reveals a trend which is encouraging to manufacturer, distributor, and consumer alike since it indicates a firm conviction that design has established certain basic standards, and now requires a more gradual development of ideas, with the accompanying fulfilment of human requirements, an increase of quality, and higher efficiency in use of materials; to the end that the widest acceptance will be forthcoming.

Most entries into the field are refinements of, or basic additions to, existing groups, and point up the present direction of concentration on raising the general level of quality, comfort, or material usage in existing designs.

This is a very sound approach since it reduces the pressure on the manufacturer to produce new designs twice a year, and, giving the designer an opportunity to consolidate or stabilize his thoughts, also allows the consumer to assimilate the new designs more gradually.

There is a marked usage of more metal for structural elements, and, at the moment, polished metal seems to be favored, with soft wood finishes in oil, and contrasting plastic or lacquer accents.

The alternate for any of the above, except for a few experimental examples, is, as usual, the very suave refinement of Nordic influence which seems to be endless in its variety. **CARROLL SAGAR**

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1. EXPERIMENTAL CHAIR, OAK AND BLACK OXHIDE BY HANS J. WEGNER FOR FREDERIK LUNNING, INC.
2. NEW LOUNGE CHAIR DESIGNED BY CHARLES EAMES FOR HERMAN MILLER, INC.
3. COCKTAIL TABLE WITH SOLID WALNUT AND CHERRY LAMINATED TOP; CHROMED STEEL LEGS AND SOLID WALNUT STRETCHERS; 72″ X 23″ X 15″ HIGH; BY WILLIAM PAUL TAYLOR FOR SELECTED DESIGNS, INC.
4. CANTILEVER ARMCHAIR WITH PLEATED UPHOLSTERY FROM LEHIGH FURNITURE CORPORATION
5. SIDE CHAIR BY ROLAND CARTER, STAFF DESIGNER; THONET FURNITURE
6. REVOLVING CONE CHAIR, DESIGNED BY VERNER PANTON FOR GEORGE TANIER; FOAM RUBBER UPHOLSTERED WITH DANISH FABRIC; STAINLESS STEEL FOOT
7. SWIVEL CHAIR; FOAM RUBBER CONSTRUCTION OVER RUBBER WEBBING, SATIN FINISH STAINLESS STEEL BASE; AVAILABLE IN FABRIC, LEATHER, PLASTIC; DESIGNED BY GEORGE KASPARIAN FOR KASPARIANS
8. OVAL TABLE, 78″ LONG, EQUALLY SUITED FOR USE AS DINING OR CONFERENCE TABLE; THE FORM OF THE OVAL TOP, A TRUE ELLIPSE, IS REPEATED IN THE PEDESTAL BASE FLANGE; THE BASE IS AVAILABLE IN WHITE, GRAY OR CHARCOAL FINISH; TOP IN WHITE PLASTIC LAMINATE, WALNUT VENEER OR MARBLE; BY EERO SAARINEN FOR KNOLL ASSOCIATES
9. ARMCHAIR AND ARMLESS CHAIR WITH LOOSE CUSHIONS AND WALNUT BASE; FROM JENS RISOM
10. UPHOLSTERED CHAIR, AVAILABLE IN LEATHER OR FABRIC; THE BASE IS MIRROR-POLISHED STAINLESS STEEL; THE TABLE IS 35″ SQUARE BY 14″ HIGH; FROM THE ALBANO COMPANY, INC.

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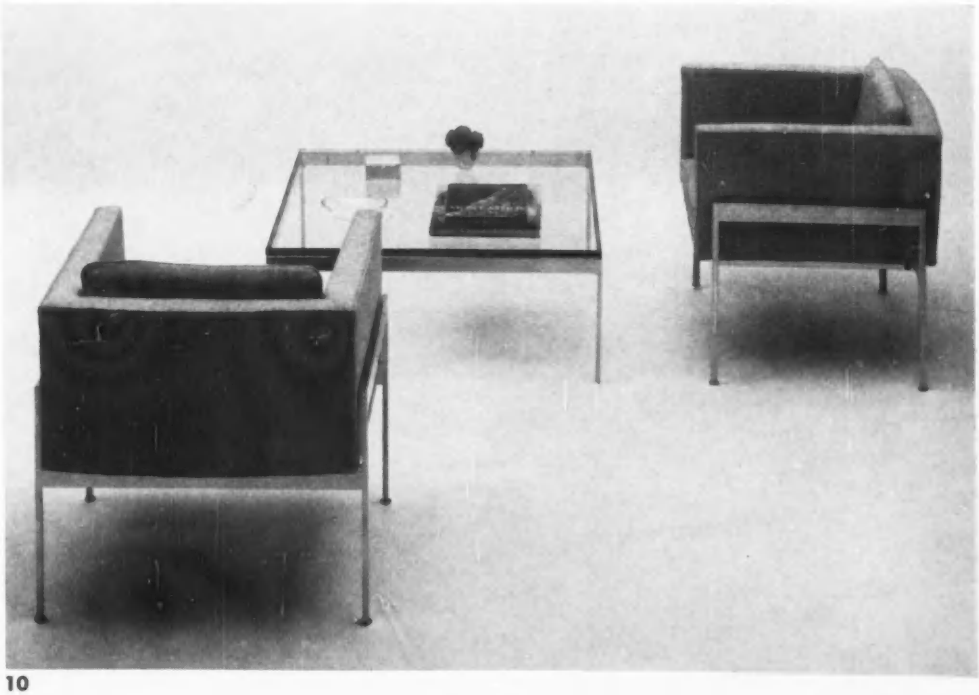


10

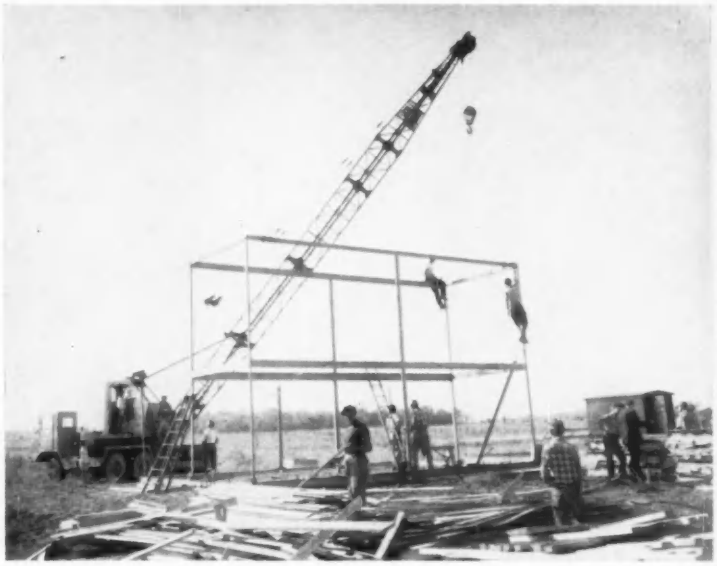
MODERN PRODUCTION HOUSE

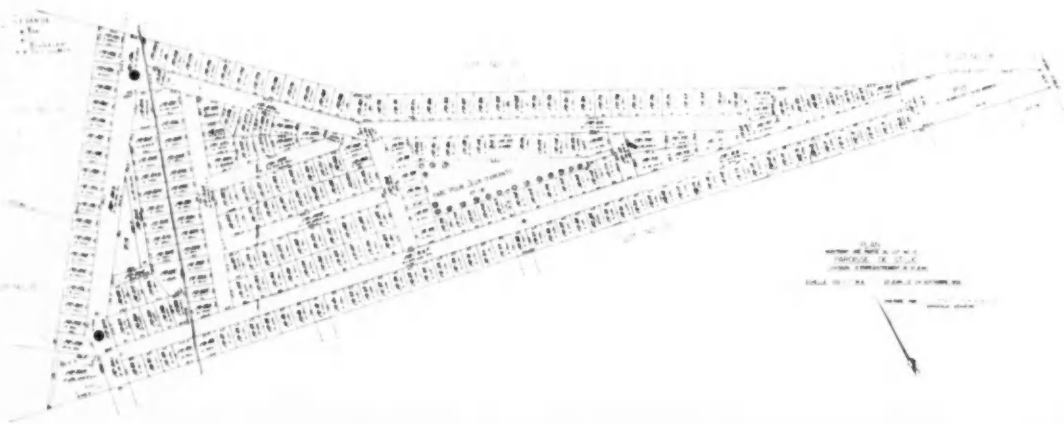
ARCHITECT: PIERRE KOENIG

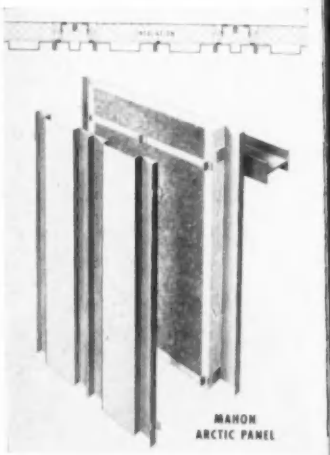
CONTRACTOR AND OWNER: VENICE DEVELOPMENT COMPANY, THEODORE WEITZEL, PRESIDENT

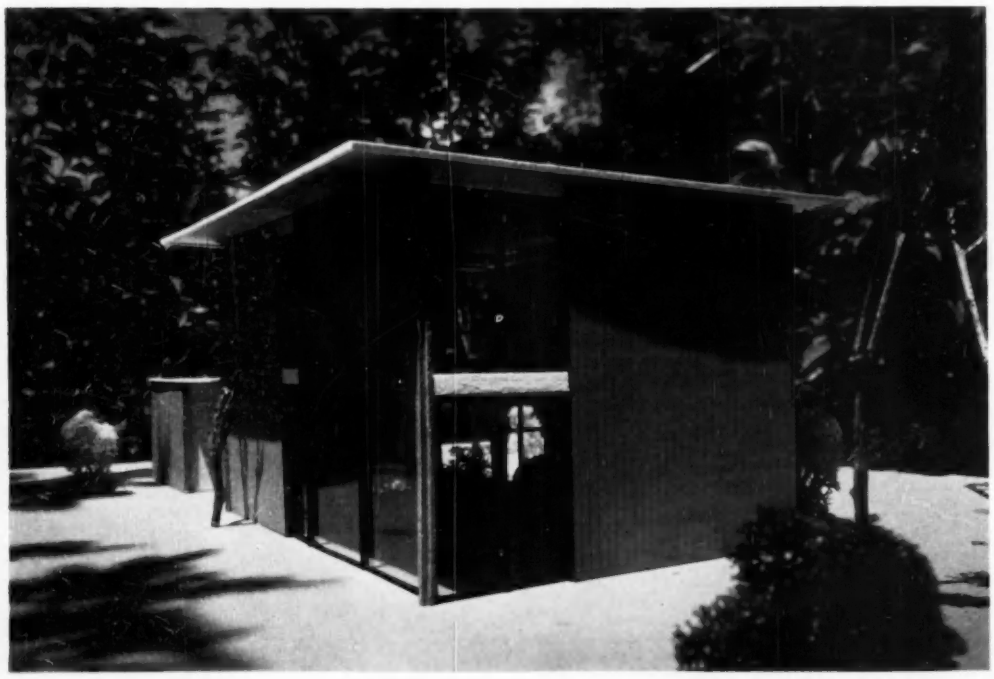
FABRICATOR: R. C. MAHON COMPANY

LOCATION: ST. JEAN, QUEBEC, CANADA









While the idea of mass producing a house made of metal in a factory on a production basis is not new, no one has actually produced a design on this basis that reflects its origin or utilizes contemporary design techniques. This is not an experimental house but an actual production model that is now being manufactured in Detroit. The components are prefabricated and will be shipped to the site in Canada. While certain details may be changed due to site problems, the basic house is unchanged. The photographs shown are of one model, the two-story version. Others will be introduced from time to time.

No attempt was made to make the house comply with any regional styles nor were any native materials used. The owners did not wish to compromise on the basis of nebulous public acceptance theories. It was felt that producing a light and airy house, warm in the cold winters, and that could be produced quickly and as inexpensively as others in the area was the principal problem involved. Because of the extremely short summers building time is limited.

It is a definite advantage to be able to prefabricate houses in a plant during the winter period so that more may be constructed during the short summer. It is also advantageous to be able to erect the entire shell with the roofing immediately so that all other work can be done

under cover, thus extending the working year. This also affects the economy of the community where the work year is short.

The entrance patio is an interesting version of the storm entry. Instead of the traditional cubicle, the space was enlarged to a room that can be used most of the year as a porch or garden room. It is enclosed with sliding glass and will be planted profusely. The stairway is located in this area.

Another innovation introduced into this community on this model is the absence of a basement. While popular in this area, basements remain cold, damp, and are therefore restricted in their use while the second story space is valuable. Each floor has 600 sq. ft., or a total of 1200 sq. ft. without a basement; 1000 sq. ft. on one floor plus a basement would cost the same. The first floor is an "open plan" with one wall dividing the entry from the kitchen. Dining is combined with living area and the living area is separated from the entry patio by a sliding glass door. Cover is provided for access between the house and garage, the covered passageways also form a protected court for planting between house and garage.

The basis for design is the arctic panel originally developed by the R. C. Mahon Company for the United States project "DEW line" and is capable of withstanding a temperature dif-

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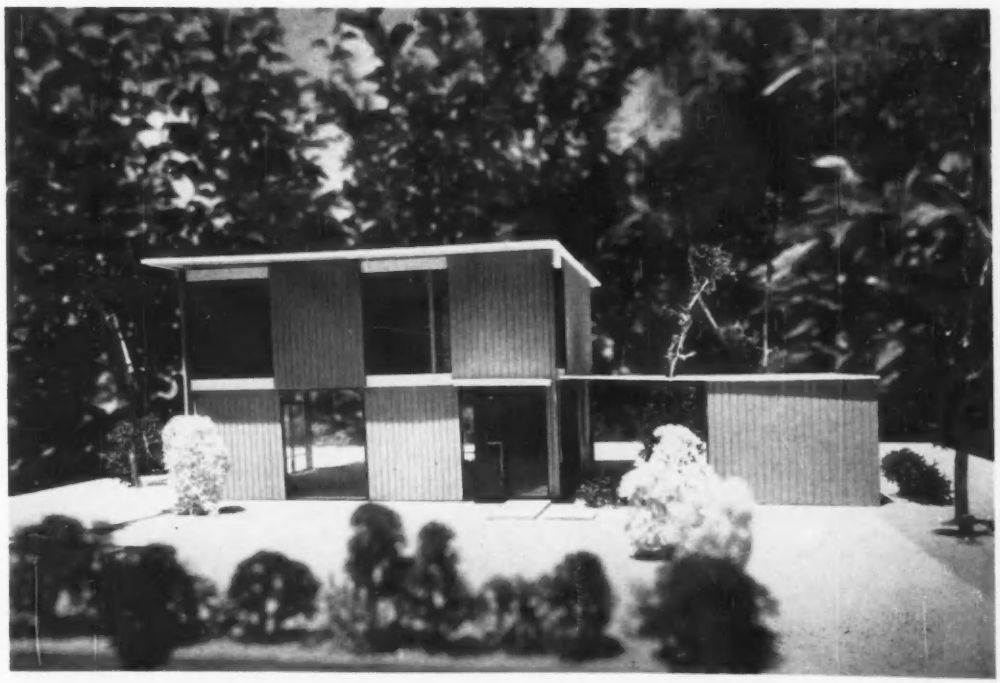
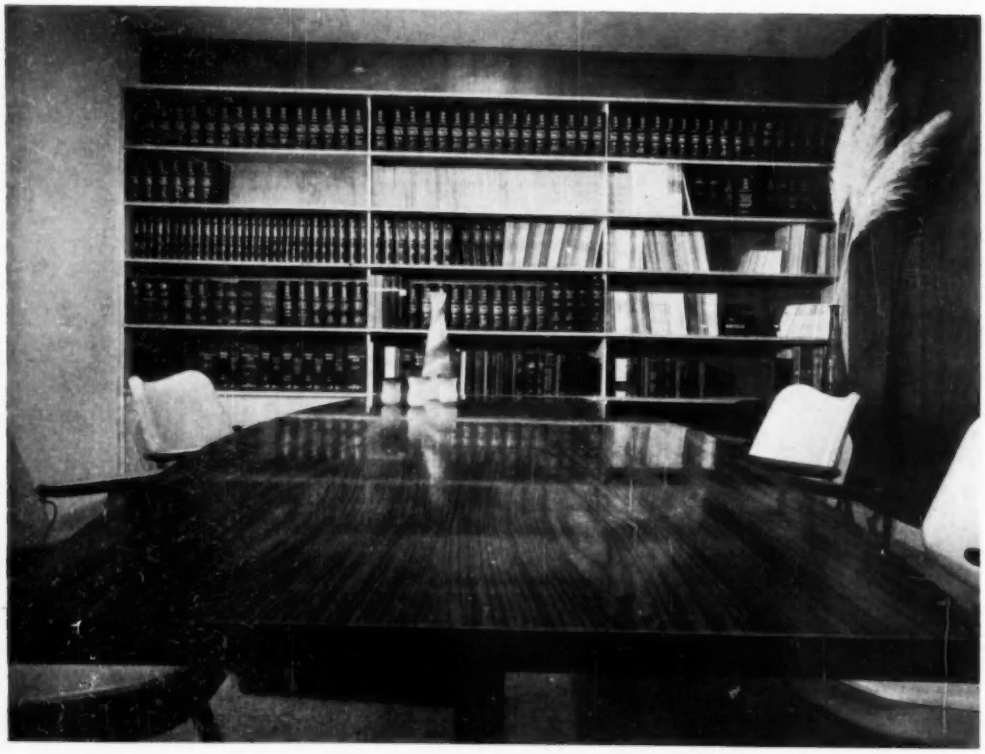


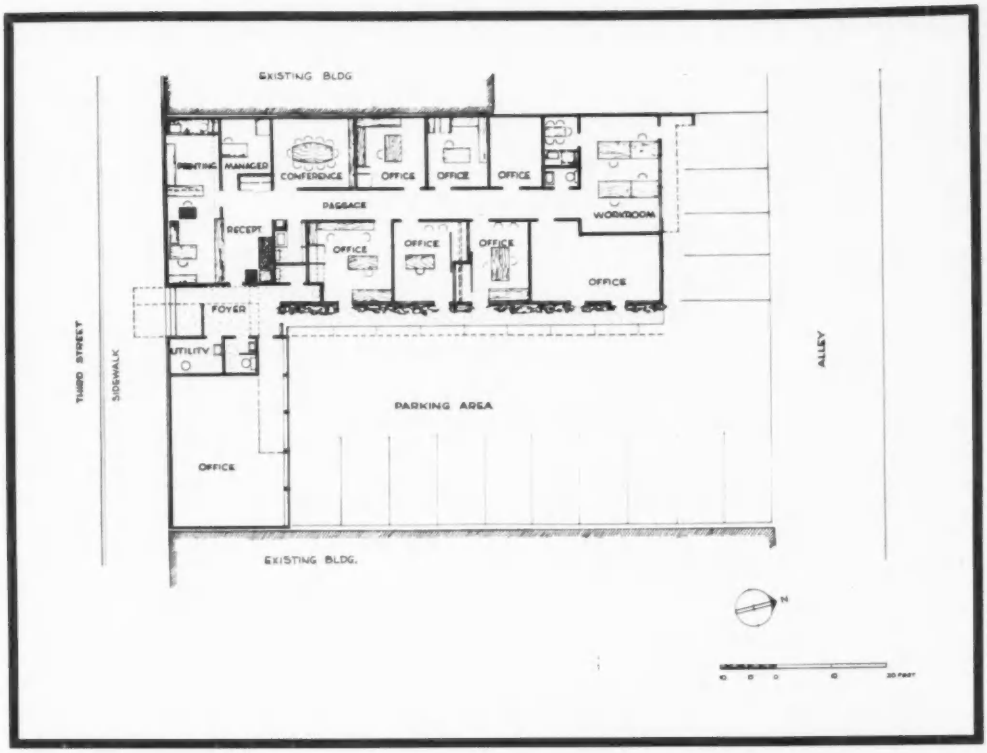


PHOTOGRAPHS BY JULIUS SHULMAN

This structure in the western part of Los Angeles contains the offices of a firm of four public accountants. There are offices for the principals and their assistants as well as a general workroom. The accounting profession dealing with confidential matters, sound barriers were planned between the adjacent offices. The program called for adequate parking for staff and clients, and a rental unit separated from the general activities. During the development of the project, the architect suggested that provisions be made for a second story, since the property in this part of town is very expensive.

Entrance to the building is under a canopy with a light trough reflected in a mirror above a lowered ceiling. A foyer leads to the rental unit with its own bathroom facilities and to the reception room divided by a sliding glass panel from the secretaries' room. A well lighted passage leads to the conference room, offices, and workroom. The workroom has an adjacent lunch room with light facilities.

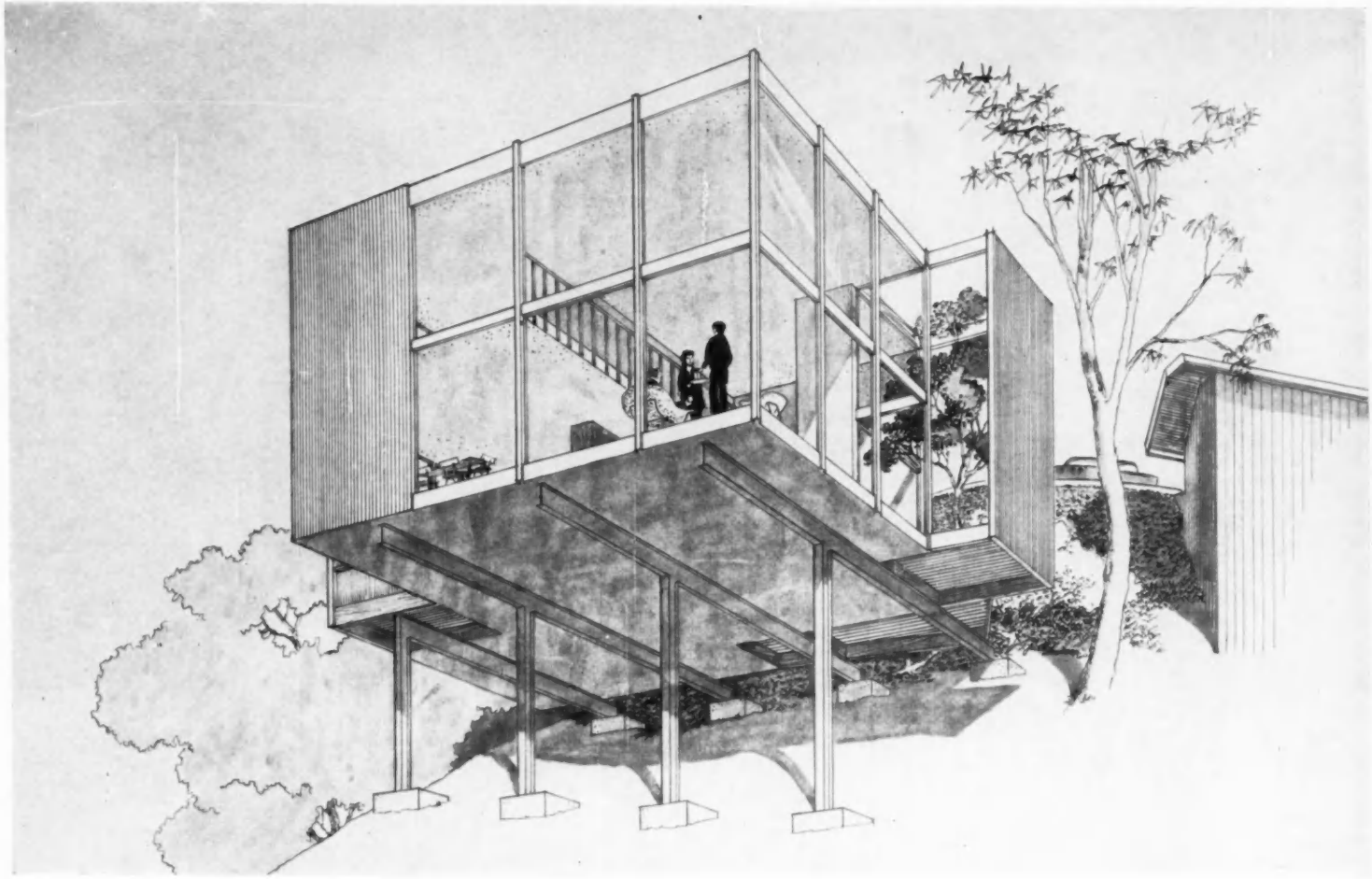
The offices can be approached from the parking area, as well as from the rear entrance to the foyer. The windows facing the parking lot are of obscure glass which admits light but screens the cars.



SMALL PROFESSIONAL BUILDING

BY RICHARD NEUTRA

COLLABORATORS: BENNO FISHER
SERGE KOSCHIN
JOHN BLANTON
THADDEUS LONGSTRETH



The site is an extremely steep hillside above a canyon with a view of the San Diego harbor to the south and southwest, and the ocean to the north. The property starts dropping almost immediately at the curb. The house was designed for a professional couple without children, who entertain informally, and who wanted to take maximum advantage of the views while retaining privacy.

The solution was a two-level structure with the entry, master bedroom, dressing area and master bath on the upper level, a two-level high living room, and the dining area, kitchen, guest room and bath on the lower level. A small glassed-in deck off the kitchen and guest room areas, and another larger sheltered deck off the living room give protection from the constant

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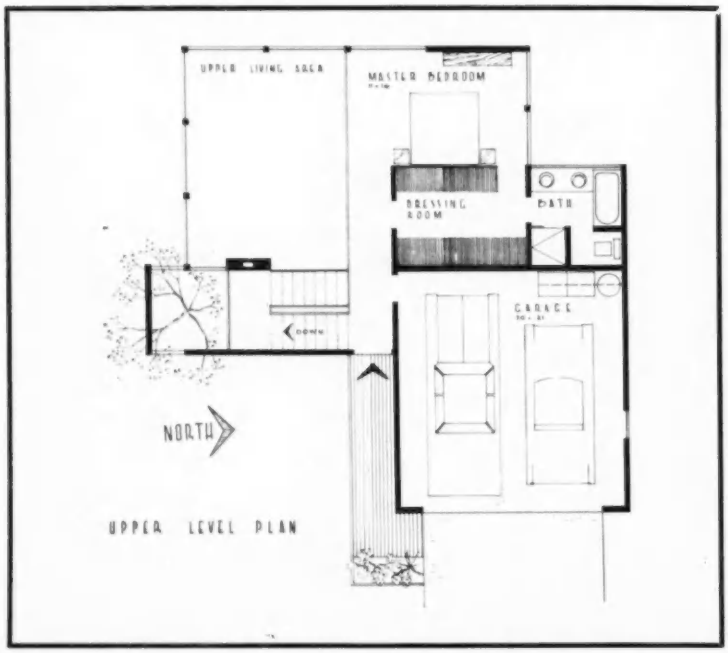
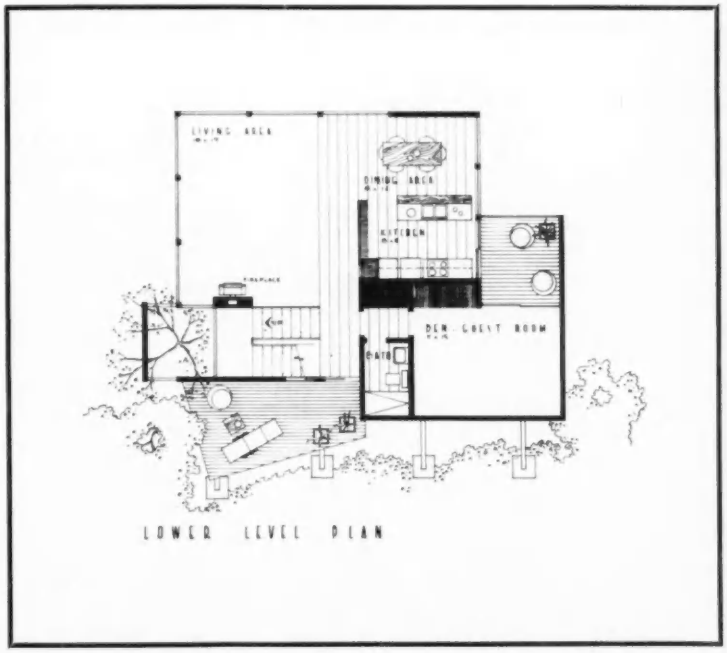
HILLSIDE HOUSE BY RUOCCO AND DELAWIE. ARCHITECTS



UPPER LEVEL PLAN



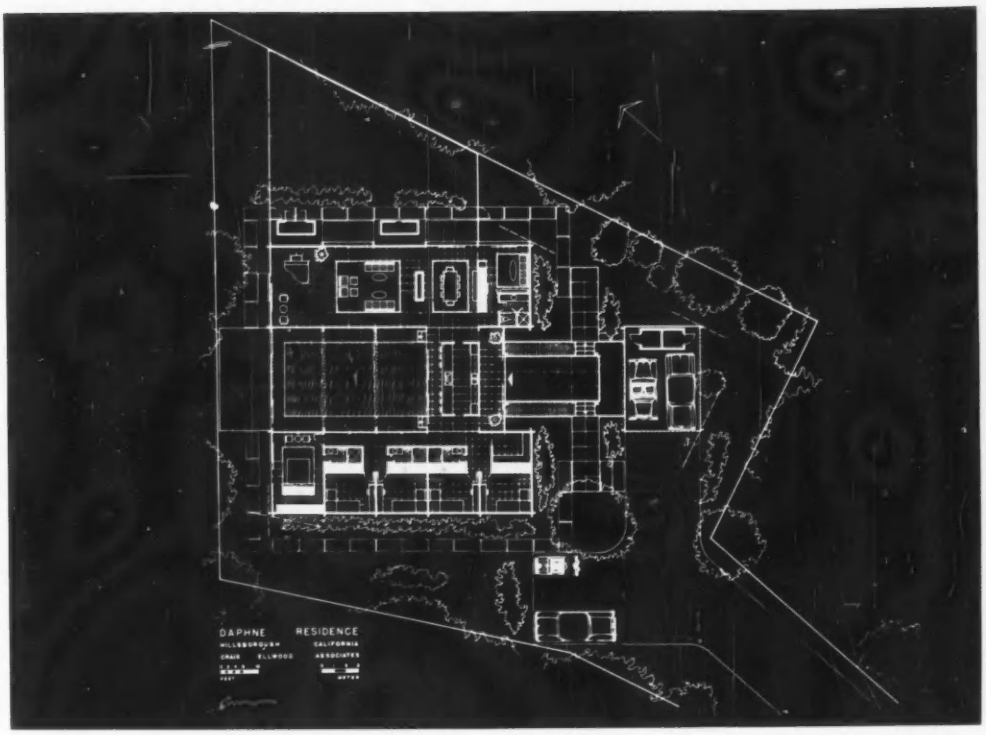
LOWER LEVEL PLAN

The house is to be constructed for a family of six on the edge of a golf course in the peninsula section of San Francisco. Natural growth on the site includes giant redwoods, and the north end of the site opens to the golf course fairways.

The structure is a 14-foot modular steel frame with wall panels of imported white marble. The plan is a "H" with the bedrooms in one leg and the living-dining-study in the other. These are "tied" together by the entry and kitchen-bar. Beyond the kitchen, on the view side, there is a 20' x 38'-6" swimming pool linked visually to a reflection pool at the entry. The entrance and kitchen floor platforms act as bridges, the kitchen "bridge" spanning between the two main wings.

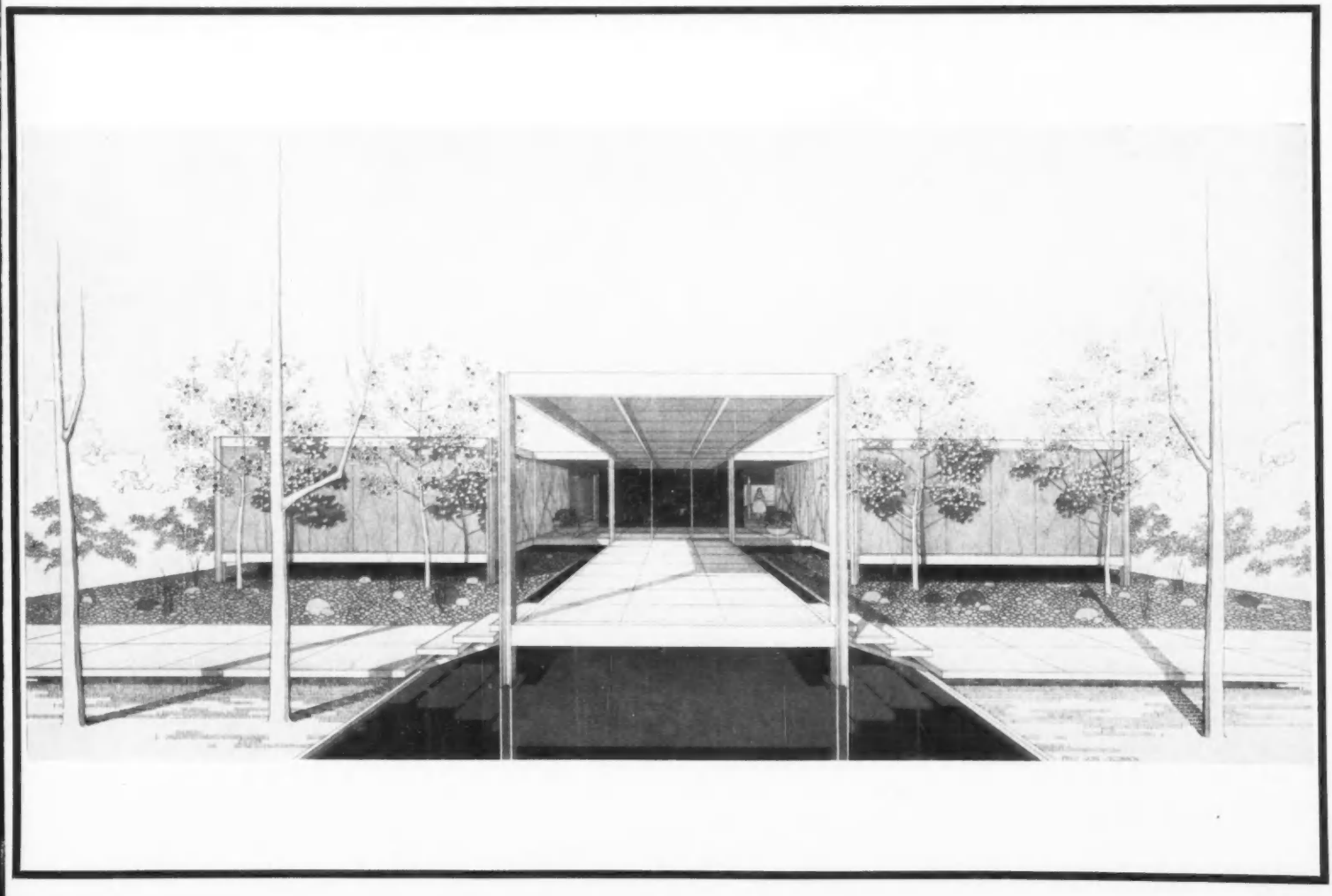
The plan is multi-level: the "H" legs are one step above the entrance and kitchen, the swimming pool area, three steps below. The ceiling elevation, however, is constant, varying from 8'-6" to 10'-0". The swimming area is enclosed and the steel-framed wire or laminated glass entry canopy extends through the entry-kitchen and continues over the pool to the north glass wall of the structure. The carport, separated from the main structure, has been placed on the major axis of the house, on the centerline of the entrance.

The materials are not yet finalized. However, the flooring will be terrazzo or marble, and those walls that are not marble will be plaster. The house, pool and terrace will be hot water radiant heated. Interiors and landscaping will be controlled by the designers.



HOUSE DESIGNED BY CRAIG ELLWOOD

J. E. LOMAX, ASSOCIATE



MODERN PRODUCTION HOUSE—PIERRE KOENIG

(Continued from page 23)

ferential of 70 deg. F. inside to minus 60 deg. F. outside! This prefabricated panel consists of a wooden frame 40" wide by an almost unlimited length. The exterior side is 18 ga. galvanized fluted steel and the interior side is finished with a flat steel sheet with mill-applied vinyl coating that is washable and durable. The 4" space between the steel sheets is filled with Fiberglas insulation. Later models will use the new polyurathane insulation. The interior sheets on the panel lock together upon erection to form a vapor barrier. A space is left open between the panels on the outside that is closed later with a cover plate. This allows the panels to be bolted in place and other work to be done before the house is buttoned up. The same basic arctic panel is used as the roof (and finished ceiling) as well as the walls.

The wall panels "hang" on a light exposed steel frame that is exposed on the inside of the house to eliminate thermal transmission. Most of the structural members are not entirely load bearing as the panels assume part of the load. The interior sheet steel resists horizontal wind loads and the combined frame and exterior steel decking combines as a direct load bearing panel.

The second floor space is divided into three bedrooms and a bath with washer and dryer included. The interior partitions are all solid core gypsum. Windows are steel awning type and all the sliding doors are aluminum frames with thermopane glazing. Heating is forced air with a liquid gas furnace.

HILLSIDE HOUSE—RUOCCO AND DELAWIE

(Continued from page 26)

wind from the northwest.

Floors will be cork or carpeted; interior and exterior walls will be plaster and wood; ceilings will be of acoustic plaster. Sun control will be achieved through the use of heat-absorbing, glare-reducing glass and drapes. The substructure is of steel on concrete caissons tied together with concrete grade beams. Heating is perimeter type forced air.

VISIONARY ARCHITECTURE

(Continued from page 11)

Hilberseimer's de-populated city, in which furtive automobiles scurry along the bottom of a chasm while million-eyed buildings stare hopelessly, is a vision that would have confirmed Franz Kafka's worst suspicions. Sometimes such ideas may be surpassed by reality, as Hilberseimer's vision has been passed by New York's housing projects.

The frequency with which such disturbing images appear is a clue to the native of architecture, visionary or otherwise. Architects usually justify their work by citing practical reasons for it. Economy, climate control, functionalism, the expression of structure—all manner of rationalizations (some of them entirely convincing) may be placed by the architect like a veil between the world and his private vision. But the fact remains that good architects find it pratical to build what they want to see. And since architects share with other people the full complement of emotions, it is not surprising that visionary architecture corresponds generally to three images everyone understands.

The first of these categories includes all buildings the forms of which represent an object to be attained, a goal at the end of a journey. Such buildings usually derive from, or are related to, the image of a mountain. Logical variations are cave-like interiors: the hollow mountain and the concealed underground city, difficult of access, are commonplace themes.

The second category includes buildings which in some way relate to the image of the road. Rather than the goal at the end of the journey, such buildings celebrate the journey itself. Variations on the form naturally include bridges and other suspended or floating structures. Quite often dream-like journeys take place in mid-air, and levitation is a familiar theme which modern technology has made consciously acceptable to us.

The third category comprises those buildings derived neither from the image of the journey nor its goal, but from forms which seem to confine and perhaps intensify emotional experience rather than broaden it. Such forms may be drawn from geometry. Modern technology offers them in abundance. Buildings in which technological virtuosity seems to be exploited for its own sake may perhaps constitute a kind of repetitive play activity, through which the journey may be postponed and the goal ignored. The other chief source of inspiration within this category is the variety of form found in nature. Frank Lloyd Wright often compared his buildings to trees or shells, although their actual structure bore no resemblance to them whatsoever. Relatively few projects can be attributed exclusively to either organic or geometric form; when visionary architecture becomes insistently one or the other, it has left the realm of play to become a compulsive pattern of unending activity.

Visionary projects, like Plato's ideal forms, cast their shadows over into the real world of experience, expense, and frustration. If we could learn what they have to teach, we might exchange irrelevant rationalizations for more useful critical standards. Vision and reality might then coincide.

—ARTHUR DREXLER

IN DEFENSE OF THE CITY—JAMES MARSTON FITCH

(Continued from page 17)

city has been disastrous throughout the world but its most destructive effects have been most acutely felt in America. Not only have we made the widest use of the auto as a means of personal transport; but also we have greatly extended, if not indeed largely built, most of our cities since the introduction of the auto fifty years ago. Some of the newer metropolitan areas (Houston, Los Angeles) have been structured upon the private auto as the only form of transportation.

No other form of wheeled traffic has ever approached the auto in destructiveness. (No reference is here intended to its destruction of human life, though that is murderous enough; it is the nation's seventh most important cause of death and fourth highest cause of disability; and it is now coming under suspicion as contributing to the alarming rise of lung cancer.) For the auto has not merely taken over the street. It is dissolving all the connective tissue of the city. Its appetite for space is absolutely insatiable: moving and parked, it devours urban land. In Los Angeles, where the process is perhaps most advanced, the spectacle is frightening; the economist George H. Hildebrand, a long-time student of that city, says:

> Two-thirds of the land area of Los Angeles is now devoted to streets, freeways and parking lots. A recent semi-official projection of future public investment, amounting to several billions for the next decade, commits over half to the motor car. Not one cent is set aside for public transportation. Between 1949 and 1951 an invaluable nucleus for a rapid transit rail system was deliberately abandoned in favor of exclusive dependence upon freeways and the private automobile.

It would be dismaying enough if these freeways, which cost from $3 to $15 millions per mile, solved the problem. Unfortunately, says Professor Hildebrand, they do not:

> "Already they are so clogged with traffic at peak hours that one can say of them: as a means of transportation they are always available except when you need them. The center of the city is dying. There are no proper facilities for opera, symphony, or theater . . . All civic energies are devoted to the sole purpose of 'relieving' automobile congestion—by encouraging it further. Each day the atmosphere is poisoned by smog, two-thirds of which is attributable to automobiles. What has emerged is an endless waste of suburbs, yielding an impression of chaos and ugliness . . . if this is the image of the American future, it is not a pleasant one."

Much the same picture may be seen (and with especial clarity from the air) in any American city. The public groundspace has been rendered largely uninhabitable. Esthetically it has been destroyed, lost beneath a tide of moving, stalled and parked automobiles. Gas-filled, noisy and hazardous, our streets have become the most inhumane landscapes in the world.

Under such circumstances, it is not surprising that the social and cultural effectiveness of the central city has dropped alarmingly. To restore it, the street must be redeemed. And this, as Louis Kahn, the famous Philadelphia architect and city planner, has pointed out, can only be done by unscrambling the traffic.

> "Today's city streets carry half a dozen different, contradictory types of traffic—pedestrians who want to stroll along; buses that want to go-stop-go; private cars that want to go at an even rate without stopping and then find a place to park; other cars that want to pass the city altogether (but cannot); trucks, trolley cars, delivery boys on bikes, each with a different mission, each with a different rate of movement."

To try to funnel all these kinds of traffic through the same street at the same time is as absurd to Kahn as trying to funnel gas,

hot water, cold water, sewage and electric current through a single tube. This makes it impossible for the street to function effectively as a traffic artery. But it has an even more disastrous effect upon the buildings along either side, for no building can "work" satisfactorily at two different time-scales—one for pedestrians lazing along at 2 mph, the other for automobiles at 50 mph.

With its heavy wheeled traffic, narrow crowded sidewalks, solid walls and open ends, the typical American street acts like a simple conduit. A strong, linear current is set up which is hostile, both physically and psychologically, to the full development of urban life. It creates a rip-tide along the face of buildings where—to finish with hydraulic similes—there should be quiet water, coves and bays. The very nature of social intercourse requires the *cul-de-sac*, the enclave, the shaded portico and sunny court—the zone between the full openness of the street and the full enclosure of the building.

The first step in reconstructing the street would obviously be to restore a healthy circulation between the city and the surrounding hinterland from which it draws its nourishment. And it should be apparent to any rational observer that this can only be accomplished by mass rapid transit: whatever the proper uses of the private automobile (and they are many and real) urban transport is clearly not one of them. It does not much matter what form this mass transit takes—subways, surface trains, aerial trams—technology makes the solution of this problem simple. Nor, in terms of the stakes involved, does it much matter what the necessary subsidies will amount to. The cost of the present urban chaos is quite literally incalculable.

When this fundamental task is accomplished, the reconstruction of the central city becomes possible. What precise lines this reconstruction should follow is still a matter of discussion among planners and architects. But there is general agreement that all surface transportation—public and private alike—would terminate at a ring of stations and storage garages (Kahn calls them "harbors") around the periphery of the central district. Subways, local buses and taxis would handle local passenger traffic within the center, moving in channels strictly segregated from pedestrians. Trucks would have their own separate times and lanes of movement. This is the schematic substance of the famous Fort Worth plan of architect Victor Gruen. Although it now seems unlikely that the Texas city will ever enjoy the benefits of this plan, it has already become a classic. It visualized the conversion of the central city streets into landscaped pedestrian malls, with the existing grid-iron pattern of interesecting conduits converted into a series of snug pedestrian-scaled *cul-de-sacs*. This pedestrian world was to be connected by a dense network of shuttle buses to a ring of bus terminals and parking facilities around the periphery. By its planned concentration of office buildings, stores, theatres and public buildings of all sorts in the center, the Gruen plan sought to re-establish the walker's space as the nexus of the social, cultural, and commercial activities of the city.

The Gruen plan is perhaps the most mature American response to date to the crisis of the central city. It does not, of course, stand alone. As a result of Congressional legislation and appropriations for so-called urban renewal and redevelopment, we begin to have the means for this type of intervention in the urban crisis on a national scale. The means, but not yet the policy: for enough of these redevelopment projects are taking shape to make it clear that, though we are becoming aware of the need to act, we have a very unclear image of what should be done. Aside from the ineffable scent of profiteering and graft that surrounds some of the projects, most of them seem to be structured upon make-shift or improvised plans, Too often they appear as mere by-products of complex traffic arteries whose validity is open to question. Too many of them assume the form of luxury apartment towers standing in the midst of expensively landscaped deserts. And very few show any real grasp of the essential qualities of urban space.

Since few American architects and planners have ever had the opportunity to design projects of such dimensions before, a certain amount of initial fumbling was perhaps to be expected. But by now we should understand that one source of the exhilaration we experience in the great urban spaces of the world comes from the variety they always afford the senses. This variety is the expression of multiplicity and diversity of building type and tenancy. Thus, though neither could be called beautiful, both London's Trafalgar and New York's Times Square are almost always rewarding experiences to the pedestrian, at almost any time of day or night. On the other hand, a large single-use project like New York's Lincoln Center is not apt to yield the maximum of metopolitan excitement because its specialized use will lead to part-time, monochromatic activity. Traffic jams at curtain time will alternate with wasteland emptiness at others.

A second precious quality in successful urban space is its pedestrian scale. Most architecture is experienced (seen, heard, felt, smelled) along a plane five feet above the ground. That—and not an aerial vantage point—is the point of view from which urban spaces should be conceived. This does not mean that they need to be small—there is nothing domestic in the scale of Piazza San Marco in Venice or the Tuileries in Paris—but rather that they should afford the pedestrian that sense of comprehensible organization, that delicious feeling of embrace and enclosure, which all the great urban spaces of the world provide.

A coherent policy toward the city, based upon a clear understanding of its cultural function, will also enable us better to regulate its relations with suburbs and hinterland. And one of the first objectives of such a policy would be to restore and preserve the special social and physical characteristics of each. It will not be enough to rehabilitate the center: the mindless squalor which today surrounds and isolates it must also be cleaned up. The endless semi-slums of Queens or South Chicago; the miles-long decay of Euclid Avenue in Cleveland; the obscene spoliation of the Jersey Meadows—all of these are symptoms of the same disease of urban sprawl which must be halted and then reversed.

If we are to preserve and extend the values we most cherish in our culture, then we must act to save their generator. The task will not be easy, cannot be quick, and certainly will not be "automatic." We must relinquish that childish American faith in *laissez-faire* which acts as though so delicate a mechanism as a city will repair itself, like those reptiles which are supposed to grow new tails to replace the dismembered ones. The task demands considered policy, planned and resolute action. The sheer magnitude of the issues involved permits nothing less.

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NOTES IN PASSING

(Continued from page 9)

ers should not seek to minimize ethnic differences or to pretend that they do not exist, but rather to emphasize the uniqueness of each individual human person and to encourage children to appreciate the value of human variation.

It is essential to remember that children, like their elders, are reluctant to act alone. The individual with the courage to flout the herd is a priceless asset to a community, for without such individuals a society ossifies. It is, however, unrealistic to expect most pupils to adopt a line of action distasteful to their closest friends; in the main, a child's attitudes and acts are those accepted by his playmates and classmates, his "peer-group." Recognizing this, the teacher who wishes to alter behavior will normally seek to influence the whole group rather than an individual in isolation.

CYRIL BIBBY—UNESCO

ART

(Continued from page 5)

he prefers. His exhibition at the Poindexter Gallery showed him tending toward masked colors that wash themselves over loose forms—circles, squares and triangles—and continue to flow outside the boundaries of his compositions.

There are hints of concrete objects behind the overwashes of dim orange, blue and red which serve as semi-transparent curtains. While these are abstractions, Stefanelli does maintain a sense of "place." As before, both landscape and interiors appear to claim his attention, and he still prefers the simple compositional scheme first used by deKooning when he suspended shapes on an invisible horizontal axis line. But there is a new note of maturity in the way Stefanelli builds up unity of tone without sacrificing certain spontaneous effects.

• • •

Tenth Street offered two exhibitions by women whose simplicity and honesty cannot fail to have refreshed viewers.

At the Tanager Gallery, Anne Arnold exhibited wood and stone sculptures carved nimbly and unaffectedly. She has a way of seizing the specific character of animals—particularly dogs—and with both humor and sympathy. A tall standing figure of a stretching woman, carved vigorously from undisguised wood, also indicates that there is more than whimsy at work in Miss Arnold.

At the Area Gallery, Constance Whidden, in her first one-man show, exhibited breezy, crisply painted abstractions. Using for the most part thin washes, Miss Whidden builds energetic compositions that hold in their clear colors the light and air of spring.

MUSIC

(Continued from page 7)

elaborate instead of merely driving forward. They will also have a marvelously increased appreciation of the art of Haydn, who compresses as much musicianship within the few notes of a measure as Brahms spreads over a page. I don't say this to run down Brahms, who had an uncommonly keen appreciation of the older music; for all his appreciation he had lost the older idiomatic habit and could not effectievly practice what he understood.

In recording her Mozart album Landowska used only the piano; recording Haydn she used the harpsichord for three sonatas, the piano for three more and for the F minor Variations. With the harpsichord she was uncommonly sparing of the 16 foot; her registration seems to have been chosen throughout to suggest the wiry tone of the primitive piano. The three sonatas she chose to play on harpsichord are among the most familiar. I believe she preferred to show that the alternative is equally desirable, since the sonatas are plainly not less suitable for harpsichord, and to demonstrate the richness of the medium from which Haydn proceeded to the piano. Having then so generously embodied the three lesser sonatas, she went on to demonstrate with the three larger sonatas what the piano can do in its own way to accomplish a similar, though not the same, result. Some listeners may believe that the lovely E flat Sonata has been made almost too much a demonstration. Though the listener may accept the quite beautiful cadence interpolated into the exposition of the first movement and its repeat, he may resent the anti-lyrical tendency of the second movement, performed as if to say, anybody can sing this lovely movement as it has been written but I wish to convey by it a more personal message. Well, maybe she did; it is certainly quite individual and in my opinion does not go outside the permissive convention. In the third movement, as in the finale of the Sonata in C, she displays a variety of alternative rhythmic possibilities, placing them correctly in the repeated sections which were expected to be varied, and these the listener will do well to study. We have so nearly lost the skill of altering the repeat in music of this period, we are more likely to be foolishly alarmed that she is wrong than to appreciate how masterfully she is right.

As for the F minor Variations, a familiar showpiece of xix and xx century pianism, she throws out everything that pianists apply for eloquence; she gives instead a performance so surely valued in every detail of tone, embellishment, and line that it creates a new standard of expressiveness. Here is probably the most beautiful, the most exquisite, the most absolute use of the piano for xviii century music that any one of us has ever heard. Within a narrow range of volume she does everything with the piano that a piano can do, except be loud. Emotional, yes, intensely, but by means that few pianists have ever brought themselves to imagine.

Landowska's first recorded performance of the Bach *Goldberg Variations* was an event as decisive for the evolution of music in the xx century as Stravinsky's *Rite of Spring* or Schoenberg's inception of the 12-tone Method. Her rediscovery of the piano in her Mozart and Haydn albums may be no less influential, though the musical world will be some time digesting all she has presented. Haydn is the least known of the major composers for keyboard. We have had until now no adequate tradition of performing him, and such recorded guides as have been offered have done little more than go over the notated surface. Though I have been reading through all 52 of the sonatas, and the several incidental works, for many years, I am continually making new discoveries among them, not merely details and interpretations but whole sonatas suddenly coming fresh into a

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new light. Unlike the 32 sonatas by Beethoven which when thoroughly understood become fairly permanent each in its shape, the sonatas of Haydn seem fluid, rather permeable than structured, essays instead of drama. Yet even as one says this the opposite seems true and one hears from every page the turn of a truly dramatic eloquence. No, they are conversation, like the Essays by Montaigne, the never to be expected analytic turn of the thinking voice.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✔) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

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✔ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

✔ (250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

✔ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

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ARCHITECTURAL POTTERY

✔ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

DOORS AND WINDOWS

✔ (244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

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(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, 1710 22nd Street, Santa Monica, California.

✔ (273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

✔ (202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

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(233a) Pryne Blo-Fan — Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in parious parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 919 North Michigan Avenue, Chicago 11, Illinois.

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

PAINTS

✔ (353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel — offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

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✔ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18.) Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from $300.00 to $1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(371a) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(373a) New Recessed Chime: The K-15 is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room. — NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(369a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture: data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-webb design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, 1937 San Fernando Road, Los Angeles 65, California.

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(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

STRUCTURAL MATERIALS

✔ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

(179a) Filon-Fiberglas and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 East Maple Avenue, El Segundo, California.

(355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(374a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(340a) Davidson Brick Company manufacturers of Modular Steeltyd Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

(367a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber — Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

SURFACE TREATMENTS

(362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments — wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural — stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

(378a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

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(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only countertop with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Backsplash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

(346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

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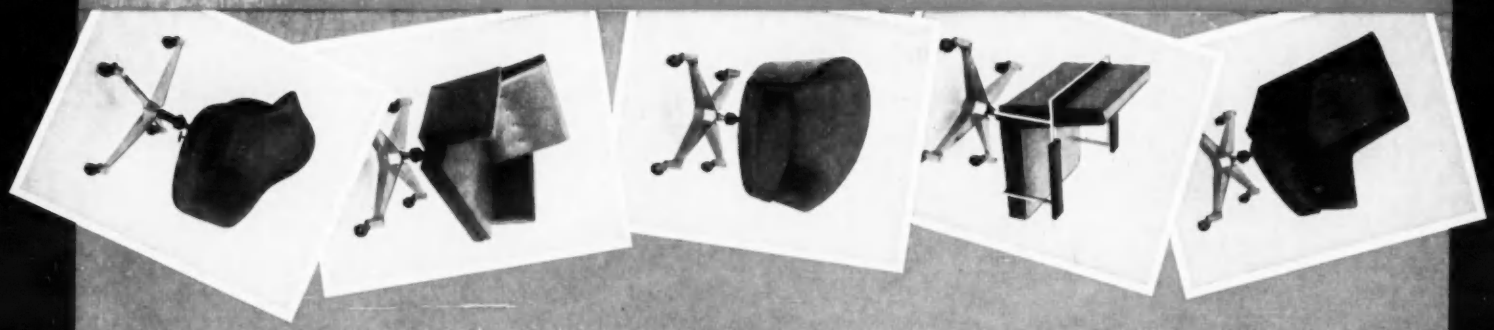

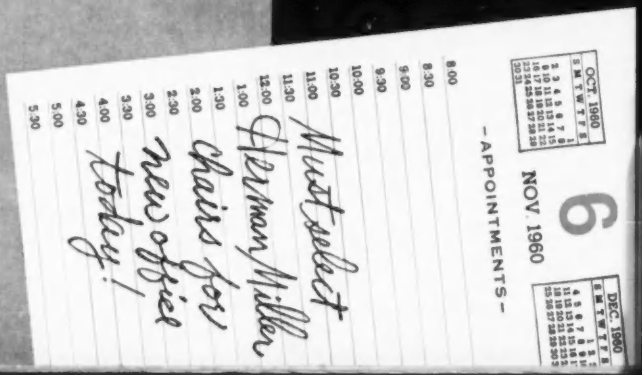

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